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OCTOBER 1953

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of Life in Art

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- 110-40255 GRAY MOONLIGHT Stanford King .35
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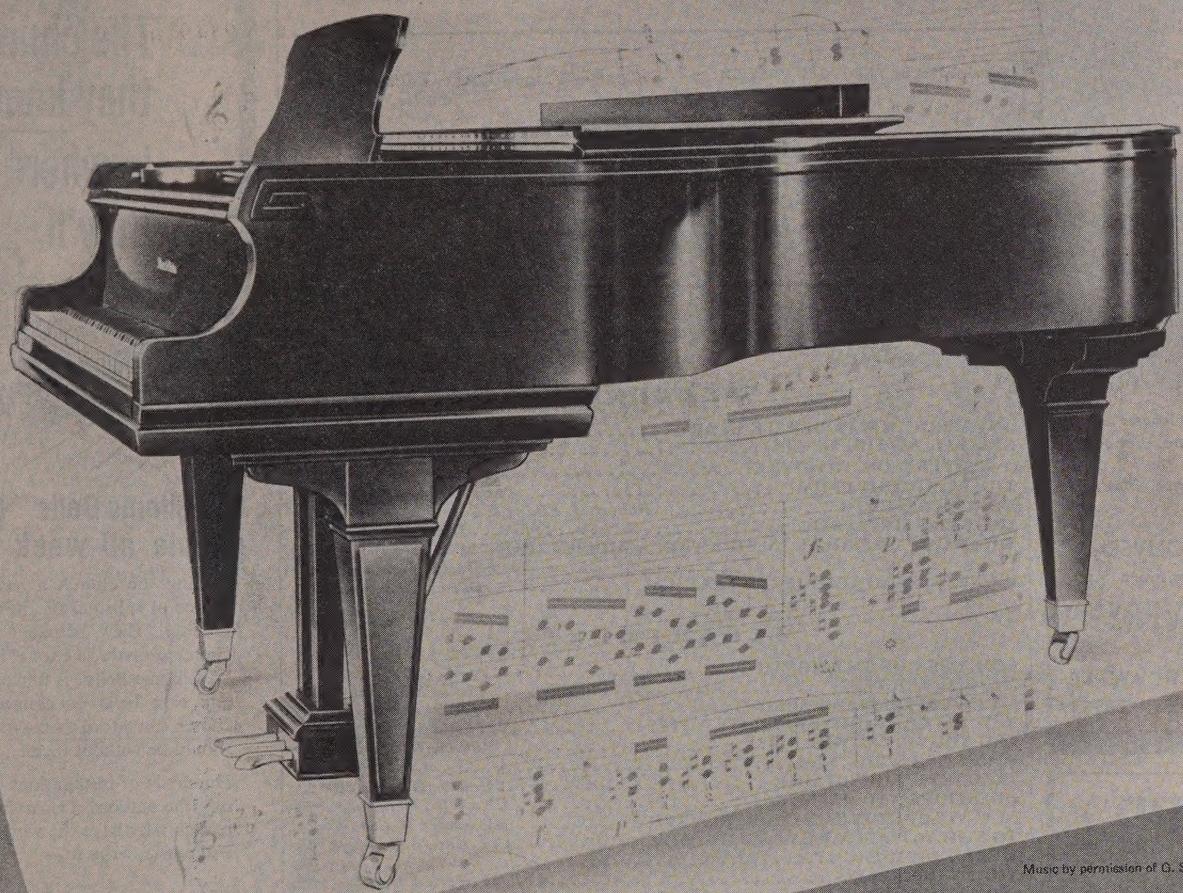
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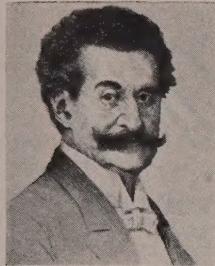
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THE COMPOSER OF THE MONTH



JOHN STRAUSS, JR., the "Waltz King," is the October composer of the month. The younger Strauss was born in Vienna October 25, 1825, and died there on June 3, 1899. In spite of jealousy on the part of his father, he was able, with the aid of his mother, to secure instruction on the violin and also harmony lessons. In 1844, declaring his freedom from all parental control, he appeared as conductor of his own orchestra with instantaneous success. In 1849, following the death of his father, the orchestras of father and son

were combined for a tour through Austria, Poland and Germany. From 1855 to 1865 he conducted summer concerts in St. Petersburg. From 1863-1870 he was conductor of the court balls. He then relinquished this position to his brother in order to have more time for composition, turning his attention especially to composing operettas. In 1872 we find him in the United States where he directed a series of monster concerts—14 in Boston and 4 in New York. He wrote almost 500 pieces of dance-music; of these the waltzes, *On the Beautiful Blue Danube*, *Roses From the South*, *Wine, Women and Song*, *The Artist's Life*, and *Tales from the Vienna Woods* are perhaps the best known. His finest operetta is *"Die Fledermaus."* His waltzes have a lilt and charm all their own, and they continue to appear frequently on the programs of major symphony orchestras.

The Artist's Life waltz is included in this month's music section on Page 32.

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Cincinnati Summer Opera	San Diego Philharmonic Society
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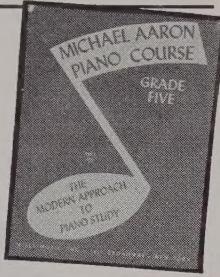
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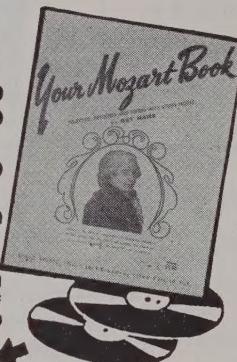
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Musical Oddities

By NICOLAS SLONIMSKY

NIKISCH conducted Reger's Sinfonietta. After the concert he asked Professor Pfohl who was present, "Did you understand the music?" "Frankly, no," replied Pfohl. Nikisch sighed. "You are the second musician who could not understand it," he said. "Who is the other?" inquired Pfohl. "I am," said Nikisch.

When the Centennial Exhibition of Philadelphia was launched in 1876, the energetic Women's Centennial Organization had a grand idea: to commission a march to Wagner. Theodore Thomas, the conductor of the special festival concert, wrote to Wagner, and in due time received a favorable reply. Wagner asked an honorarium of five thousand dollars, and countered all possible objections by pointing out that "Signor Verdi received from his publishers half a million francs for his Requiem." The money was raised, and Wagner delivered the manuscript of his "Grand Festival March for the Opening of the Centennial Commemorative Celebration of the Declaration of Independence of the United States of North America." The March was dedicated to the Women's Centennial Organization. Always a gallant gentleman, Wagner wrote to Thomas: "The tender passages in the score represent the beautiful and accomplished women of America joining in the festival procession."

Wagner added a few suggestions for the performance: "I have indicated the great pauses whose solemnity might be augmented by firing a salute of guns and rifles at some distance." The suggestion, however, was politely ignored at the inauguration of Wagner's March during the festival concert which took place in Philadelphia on May 10, 1876. An orchestra of one hundred and fifty men participated, with Theodore Thomas on the podium.

The *Grand Festival March* did not contribute to Wagner's fame. It had a few performances by American orchestras, and was then shelved. Louis C. Elson wrote acidulously when the Boston Symphony Orchestra played it in 1895. "Wagner did not write this Centennial March from a special interest in our achievement of independence, but from a very decided affection for \$5,000, which sum was the prime incentive in the matter. He chose for the theme of inspiration not Washington, nor Lincoln, but the pretty American girls. As a consequence, the \$5,000 March has about the same success as a \$10,000 prize beauty has at a circus: there is an interest of curiosities, but precious little of art."

IN OLDEN TIMES, public performances were largely informal affairs. Often musicians would make a false start, then stop and try again. At the Paris Opera early in the eighteenth century, a familiar cry was "Gare a l'ut" or "Look out for the Do," as a warning that a shift in the fiddle position was coming in the violin parts.

There was very little preoccupation with tuning. In a way, it was an advantage. At least, the music was not interrupted by irrelevant sounds. Tuning of instruments on the stage is a pretty unmusical business. Those empty fifth sounded between the movements of a string quartet, by players overanxious to secure perfect tuning, produce a rather disquieting effect on sensitive listeners.

Thomas Koschat, the Viennese composer of innumerable waltzes, was addicted to the key of C major. He was also a man of great thrift, and it was said of him that he had sold the black keys of his piano for kindling fuel because he had no need of them.

Once he was found sitting at a table in a sidewalk café in Vienna, posture betraying profound distress. "What is the matter?" enquired a friend. "I have written a waltz in C major, and accidentally got into G major," replied Schatz, "and I cannot find my back."

Mark Twain attended a performance of a Wagner opera in the '80's and rendered this verdict: "I have listened very attentively, and I have come to the conclusion that Wagner's music is not nearly bad as it sounds."

Deems Taylor tells that when, in the early dawn of his career, he submitted a popular song to a roadway publisher, it was rejected because "the words are in the key of C, and the music in the key of F." Since then, Taylor decided to write "unpopular songs."

HOW MUSICAL fashions change! There was a time, not so long ago, when audiences objected to the inclusion of solo concertos in symphony programs as being beneath the dignity of a serious concert. The opposition was particularly strong in France. When Hans von Bülow appeared as piano soloist with the Pasdeloup Orchestra in the 1880's, someone shouted: "Enlevez le billard!"—take away the billiard table!

A particularly violent demonstration occurred in March 1904, when Paderewski played a Beethoven Concerto at the Colonne Concerts in Paris. After the end of the first movement, a group of persons in the audience proceeded to hiss so lustily that Paderewski and the orchestra had to wait until the offenders were ejected from the hall. But the objectors were not so easily placated. They went to court demanding damages and reimbursement of the cost of tickets. Their attorney made an eloquent plea for "the right to hiss" arguing that if some listeners were permitted to express their approval of a concert by loud clapping of hands, others were equally within their rights to express loud disapproval "in strident sounds commensurate with the power of their breath." The Paris Court found the point valid and ruled for the plaintiffs. They were awarded ten francs damages each plus the price they paid for the tickets.

This legal conclusion of a concert hall disturbance led to a general discussion of the value of a

concerto as a musical form. Vincent d'Indy, entering the fray, declared: "There is no doubt that the Concerto as a musical form, serving the purpose of virtuoso display, is a degenerate offspring of the noble Italian Concerto that was raised to such a high degree by Bach." And Paul Dukas said: "The Concerto is inferior to a symphonic form as it serves the sole purpose of glorifying the virtuoso and not the music."

THE IMMORTAL MELBA had her share of human frailties. She could not sing unless she had a sip of soda water after each glass, and she could drink only one brand, Apollinaris. After the end of a concert in Buffalo, she found the bottle empty. She called for her local manager, Louis Gay. At this monument, a reporter eager to meet his deadline, entered the green room and asked her what she was going to sing for an encore. "Louis Gay! Apollinaris!" Melba repeated distractedly. The next morning, the review contained this concluding line: "For an encore, the great Melba gave a splendid rendition of her favorite song, Apollinaris, by Louis Gay."

Cyril Scott tells this story about Sir Thomas Beecham. One day, Beecham rehearsed a Beethoven Symphony, and became so engrossed in his own thoughts, that the orchestra got out of hand. He stopped abruptly and exclaimed: "Gentlemen, don't you know this music?" "Oh yes, we do," replied one of the players, with a meaningful emphasis on "we."

Some well-known performers, branching out as composers, have adopted pseudonyms by translating their names into other tongues. Josef Hofmann adopted a Russian-sounding name Dvorsky (Dvor in Russian is Hof in German, and courtyard in English). Sir Henry Wood wrote arrangements under the name Klenovsky (maple wood in Russian), but he did not know that there was a real Russian composer named Nicolai Semenovitch Klenovsky, author of forgotten ballets and cantatas.

John Liptrott Hatton, a versatile fellow who once appeared as singer, pianist, conductor and composer at the same concert, wrote songs under the name Czapek, which is Hungarian for hat on (Hatton). He never knew that there were at least three composers of light music named Czapek!

THE END

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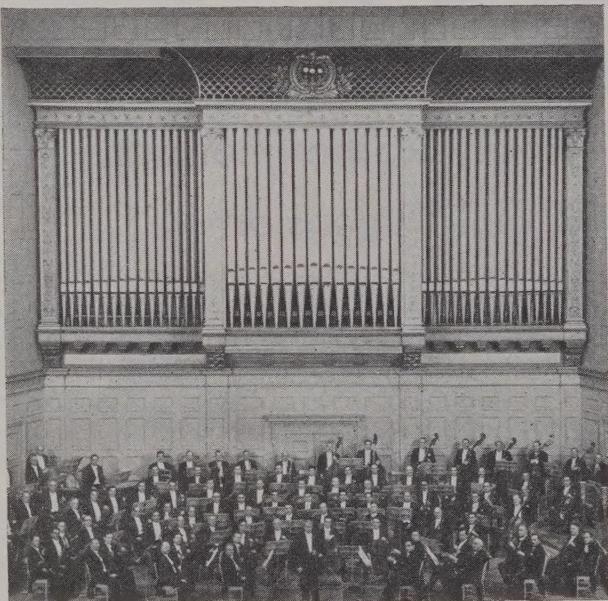


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(Continued from Page 6)

oratorio performances.

Inasmuch as the author was a Church of England organist, 71 pages are devoted to pointing the psalms and playing them properly. *The Macmillan Co.* \$2.00

Johannes Ockeghem
by Ernst Krenek

So little has been known of the work and ideals of Johannes Ockeghem that we should be grateful to Mr. Krenek for collating a large amount of material in reference to this fifteenth century master. This is one of a series on such early composers, edited by Dr. John J. Becker, which includes volumes upon Orlando Di Lasso, and Guillaume De Machaut.

The works of Ockeghem (1420-1495) are little known in this day, save for some of his sixteen Masses and nine Motets. Ockeghem did not hesitate to use popular secular themes in his religious creations, but his works were nevertheless widely used.

Mr. Krenek has rendered a valuable service in bringing Ockeghem a little nearer to 1953. *Sheed & Ward* \$2.00

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Your reviewer, having purged him. (Continued on Page 10)

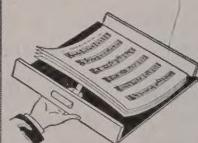
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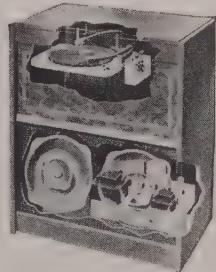
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self of the foregoing Teutonic sentence has only this to say of Mme. Christensen's memoirs—they are intensely human and give a fine picture of musical life of Manhattan's "400" in the early years of the century. It is one of the best "struggle for victory" stories your reviewer has recently read and indicates what can be done by a zealous, proficient person propelled by determination and a will to overcome all obstacles.

Mme. Christensen is now eighty-one. Early this year she visited the Presser Home for Retired Music Teachers in Germantown, Pa. and played a lengthy program of music by Scandinavian composers, most of whom she had known. Her performance was distinguished by insight, beautiful tone and interpretive understanding. The book is finely illustrated with half-tones or photographs.

Mme. Christensen's life continues to be active as she still teaches a few select pupils.

Exposition Press (New York)
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The Observer's Book of Music
by Freda Dinn

The period at the end of the sentence is, we are told by the X bomb experts, large enough to enclose 10,000,000 atoms. Some day some future Homer will write an epic telling the odyssey of Hercules struggling to compress the universe into a tiny capsule. Freda Dinn has given us a 188 page volume presenting the art of music from its early history to the present. It is quite a marvel of literature *multum in parvo* describing science, art, and history of music and its makers and master pieces reduced to the smallest conceivable form. It is a peculiarly British production which gives facts about modern British music work about whom the world of music at large knows little today. The work is excellently done and if you are in need of a pocket musical encyclopedia reduced to its least common verbal denominator by all means get it.

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An American Way of Life in Art?

*One of the foremost singers of today
tells of the shortcomings of young singers that
are both revealing and disturbing.*

*from an interview with Lauritz Melchior
secured by Myles Fellowes*

DURING the past season I engaged in an experiment. With a group of gifted young singers, I visited over 100 American cities, presenting concerts and using my stay in the various towns as an opportunity to listen to young, untried vocal talent. It would be a pleasure to report that my contact with young musicians made me proud of the materials and the scope of our native art. Unfortunately, this is not the case. The results of the auditions on this tour were, in many cases, disappointing.

The young people I met were all charming and eager; many of them had truly fine natural voices; the fewest knew how to sing. My general impression is that today's young singer aspires to "mike technique"; that is, he fortifies himself not at all with sure vocal emission, but with the comfortable knowledge that his tones will be amplified in the control room. He knows little of vocal production, of breath technique, of personal skills in the management of volume, color, shading. He has little concern with the continuity of art or the classic repertoire. He contents himself

with singing hits, in whatever style happens to appeal to him or which he can copy from records. He finds it an utterly novel idea that the songs of Schubert, Schumann, Brahms, represent not only "numbers" but a basic part of the vocal art, helpful in mastery of singing as well as in the mastery of style.

Now, the really sad thing is that these methods do not consign a young singer to immediate failure! Singing hits (individually styled) into amplifiers may be quite profitable—for a time. But the time for such activities runs out, and the singer has no artistic resources to fall back on. The secret of singing lies, quite simply, in learning to sing. One must learn how to use the voice and how to save it, producing one's effects from a capital of musicianship and technique. And this capital must not be spent! It is by reserving capital and spending only interest that the singer becomes and remains an artist. The growth of the artist is like a slow train that stops at many stations. It is, of course, possible to jump on an express and pass these stations, going ahead fast and gar-

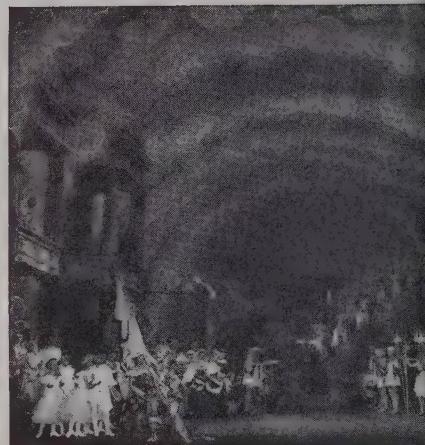
nering all those beautiful dollars; but the fast trip leads inevitably to the place where the singer needs the skills he has passed by and they aren't there. Then he is lost. Youth is not eternal and it seems a pity to devote it to building certain loss!

How does this unfortunate situation come about? I see two chief causes. One is the general teaching situation. I know there are many fine teachers in our land, persons of integrity, capable of sound judgment and honest correction. But they do not wipe out the large number of charlatans who set up in business for gain, without thought of their great responsibilities. A hairdresser cannot work without a license, obtained only through proof of ability, but anyone at all can set up as a voice teacher; there is no license required, no need for proving knowledge, fitness, or anything at all except a desire to get pupils. An inexperienced youngster who falls into such hands can do himself lifelong injury.

The second reason why our vocal standards are no better than they are is even further reaching. It lies in the fact that even today's (*Continued on Page 47*)

*An eighteenth century stage work
by one of the greatest of French
composers has been the medium for
a truly sensational*

Revival at the Opéra



Three spectacular scenes from Rameau's "Les Indes Galantes," including (center) the ballet which had an important part in the production

by Maurice Dumesnil

TO MANY of those seated at the terrace of the Café de la Paix, watching the passers-by and sipping a café-crème or a cup of hot chocolate while enjoying the Parisian night, the enormous crowd pouring out of the Opéra must have been something of a puzzle. What event had taken place? A State occasion, perhaps, or some gala performance with a sensational all-star cast? Still no sign of officialdom was visible; the Republican Guards didn't stand rigidly on both sides of the staircase of honor, and in contrast to years ago when formal dress was obligatory there was little of it—if any at all—in that audience. Comments overheard here and there were rapturous; enthusiasm ran high, and a general feeling of exhilaration emanated from that crowd. Again, what had happened?

The answer is simple, and in itself astonishing: a performance of "Les Indes Galantes" by Jean Philippe Rameau had been featured. If the venerable ancestor of French music had been present he would have been the most amazed of all, and delighted at this resurrection of his work. It often happens that great musicians become popularly known through one of their compositions only, and oftener than not,

a small opus: Bach—and Gounod—for instance, with the *Ave Marie*; Mozart, the *Turkish Rondo*; Schubert, the *Moment Musical*; Schumann, the *Traümerei*. The list is long and extends, nearer to us, to Saint-Saëns' *The Swan*, Dvořák's *Humoresque*, and last but not least Debussy's perennial and inevitable *Clair de Lune*. As concerns Rameau, everyone knows *Le Tambourin*, and this charming little piece has been transcribed in many ways by Godowsky, Kreisler and others. Be it said in passing, I most enjoy the original text so full of refreshing spontaneity.

Jean Philippe Rameau (1683-1764) occupies a prominent place in musical history, for it was he who laid the foundation for a philosophical science of harmony with the publication of his "*Traité de l'Harmonie*" and the "*Nouveau Système de Musique Théorique*" (1722-1726). The boldness of his theories elicited sharp criticism and he was accused—even many years later—of having given up tonal successions and resolutions, and prescribed a new system whereby accepted principles of orderly tonality were discarded. But his discovery of chord inversion was a stroke of genius, and looking back impartially after two centuries it is obvious

that Rameau was the one who broke away from the conventional horizontal style of the medieval "organum," thus paving the way of unrelated chords which caused such excitement among his Conservatoire schoolmates, and so much dismay among their teachers of the old guard. Nevertheless, music was freed and the first step can be traced back to no other than Jean Philippe Rameau.

Rameau was fifty years old when he embarked upon his great operatic career. At seven he showed unusual precocity and was already a virtuoso of the harpsichord. Then he studied violin and organ, subsequently taking a position as organist and choir director in one of the Paris churches. He first tried his hand at opera when he obtained a libretto, "Samson," from Voltaire, whom he resembled strikingly in appearance; the work was rejected because of its Biblical subject. His second opera "Hippolyte et Aricie," was produced in 1733, but this masterpiece was such a failure that Rameau came near to renouncing the stage altogether. His friends prevailed however, and his next effort was "Le Indes Galantes." The success was triumphal and it opened the (Continued on Page 57)

factory of Steinway and sons.



Steinway Grand 1859.



THE HOUSE of Steinway is one hundred years old.

Reckoned by American business statistics, that is a long time. Reckoned by the traditions of art, it seems surprising that the name which has become so well identified with *piano* should be any younger than the piano itself. Among the Steinway achievements is the fact that the firm has combined American business with artistic tradition, steadfastly maintaining the best elements of each, through a full century of building.

Steinway & Sons is strictly an American firm, having grown into an international enterprise of international reputation from a small beginning launched in New York City in 1853. The first Steinway piano, however, goes back to the 1820's when an enthusiastic young man assigned himself a wholly non-commercial labor of love. Heinrich Engelhard Steinweg (later Americanized to Steinway) was decorated at the

Battle of Waterloo as an excellent bugler. Returning to his home and his small cabinet maker's shop in the village of Seesen in the Harz Mountains, he decided to celebrate the expected birth of a child by making a piano in the baby's honor. The son, Theodor, was born and the instrument was not yet finished. Fourteen years later it was still not finished, and young Theodor helped his father work at it in their shop.

Completed at last, the piano was a masterpiece, of sturdier frame, more strings, and finer tone than any instrument then known (1836.) The many prizes it won at fairs attracted such attention that orders poured in, and Heinrich put his eight children to work helping him produce his own idea of what a piano should be. There was no Steinway piano factory in Germany; the instruments came out of the cabinet maker's shop.

In the political upheavals of 1848 which brought men like Carl Schurz to America,

the Steinways also took the road to freedom, arriving in New York in 1850. For three years Heinrich and his sons worked as craftsmen in American piano factories, ultimately establishing their own firm in a barn on Varick Street in lower New York City in the autumn of 1853. From the start it was a family enterprise. Father and sons made pianos; a daughter, Doretta, helped sell them by giving free piano lessons to prospective customers who liked the instruments but couldn't play. And the firm prospered.

Seven years later William Steinway, Theodor's brother, moved the factory to Park Avenue at 53rd Street, then a dingy business area. (When Park Avenue became New York's Mayfair, Theodore E. Steinway, Heinrich's grandson and the company's present president, chose an apartment on the site of the old factory, purely for reasons of sentiment.) By the year 1865, the family built the first Steinway



The men of the Steinway family—3 generations. Seated, left, Pres. Theodore E. Steinway and Vice pres. William R. Steinway, with some of the youngest members of the famous clan.

A Century of Tradition

*The inspiring story of the founding and development
of a famous American piano manufacturing
company now observing its hundredth anniversary.*

by Rose Heylbut

Hall on 14th Street; it was to serve as New York's leading concert stage until the erection of Carnegie Hall (1893), and to present such figures as Patti, Paderewski, and the young Kreisler. The present Long Island City factory was begun in 1872; the present Steinway Building, on West 57th Street, housing the company offices, salesrooms, and Steinway Concert Hall, along with sixteen stories of offices and studios, was built in 1925. In 1878, just twenty-five years after its inception, the American House of Steinway opened its first foreign branch in Hamburg, Germany to supply growing European demands.

The secret of Steinway eminence is the fact that the family has never simply turned out pianos; rather, it has worked to keep alive the patient, painstaking love-labor of Heinrich Engelhard, housing it in piano cases. The half-ton Steinway grand is a composite of 12,000 parts, most of them tiny and complicated and all of them precision made. Thousands of minute adjustments are made on each piano before it is tested for use. A California dealer once hesitated to lend a Steinway to Jimmy Durante, lest that exuberant comedian damage it. Hearing of this, Theodore Steinway wired the dealer that if Durante could harm one of his pianos, he'd quit the business and start making cream puffs. Durante got the piano ("So I sits down at my Steinway . . ."). It came back scratched, but otherwise undamaged and in perfect tune.

To maintain its tradition of craftsmanship, the firm employs a corps of old, highly skilled workmen. Of the company's 700 employees, seventeen have been there for fifty years and over; nearly 300 are twenty-five year men. Generations of the same family of craftsmen take their places at the bench, side by side with generations of the Steinway family. For the firm is still strictly a family enterprise. All the members begin at the bench, learning their trade from elderly workmen who, in their time, learned it from older Steinways. Two of Heinrich's grandsons, sixty-nine year old Theodore E., and seventy-one year old William R., are president and vice-president of today's Steinway & Sons. Next in line are Theodore E.'s four sons: Theodore D., in charge of Engineering and Research; Henry Z., Factories Manager; John H., Advertising Manager; and Frederick, a factory appointee. Charles G., a cousin, in the sales department, is the first fifth-generation Steinway to enter the firm. Other cousins, currently in rompers, are on their way. At least once a year, a Board meeting—family reunion is held, picnic style, at President Theodore Steinway's summer home.

All of the Steinways learn the business, according to Steinway standards, from the ground up. In 1943, when Nelson Eddy was in Khartoum

on a USO tour, his piano fell from a moving truck and scattered its 12,000 parts about a bazaar. The Special Service officer remembered that a Lt. Steinway was stationed with an Air Force unit nearby, and sent for him on the hopeful chance that his name might mean something. The Steinway in question was John H., who, like all the young Steinways, spent the war years in uniform. He looked at the wreck, harked back to his factory training, and had the piano assembled and in playable shape before Mr. Eddy's concert.

Steinway standards permit no mass production, no speed-up slogans, no making-do with materials or crafts. Each instrument takes nine months to build and requires the services of 400 workmen. Its frame is of cast-iron and its strings of steel, but good wood determines its finer qualities of tone and action. A steady 2 million board feet of maple, Western sugar pine, Eastern mountain spruce, Brazilian rosewood, Southern poplar, Honduras Mahogany, and American walnut are at any given moment undergoing the four year indoor-and-outdoor weathering required of all Steinway lumber. Only half the wood from the lumber yard goes into pianos; the rest is discarded through failing to meet rigid standards. The wood which is used is kiln dried, boiled in oil, glued in plies, bent under tons of pressure, turned, hand-carved, sanded, lacquered, and in a dozen ways persuaded to contribute strength, richness, and spirit to the thin "plink" of the steel strings.

Steinway standards carry beyond craftsmanship. During the depression, when United States piano business fell off from \$104 million to \$10 million a year, the firm shut

down for two years rather than produce a cheaper piano which could easily have kept it open. At that same critical time, it refused offers totaling \$1 million for the use of the Steinway name on a radio and a refrigerator. It kept resolutely away from the deluge of mergers which reduced the number of American piano companies by nearly 90%. During the later crisis of World War II, the family wizardry with wood and glue was turned to the production of glider wings and tails for the U. S. Air Force.

Steinway standards have produced an almost fanatic loyalty in the artists who use the instrument, a list including nearly a century of the world's greatest musicians. Richard Wagner played and praised a Steinway piano. So did Berlioz, Liszt, Paderewski, and Rachmaninoff. So, today, do Dame Myra Hess, Toscanini, Hofmann, Horowitz, Artur Rubinstein was to play in Buenos Aires when a shipping strike held up the delivery of his favorite piano. Rather than accept a substitute, he telephoned New York and the next day watched airport attendants haul a Steinway concert grand from the New York plane, explaining that the thousands of dollars of transport costs represented a small price for the security of playing a piano he trusted. Steinway pianos stand in the White House. Steinway files include a letter from Thomas A. Edison, dated 1890 and reading: "Steinway & Sons—Gents: I have decided to keep your grand piano. For some reasons unknown to me it gives better results than any so far tried. Please send bill with lowest price."

Since 1925, Steinway's artist relations are in the capable hands of Alexander Greiner who conducts his

work as a general conductor. His office hangs a large map of the world with pins stuck in strategic places in 54 countries, showing at a glance where his pianos are, where they are in use, which in transit, which are sidetracked or delayed. Greiner serves peace in the artist-soul, getting the right piano to the right spot at the right moment. However, his abilities have been requisitioned in other ways as well. Steinway artists have come to regard him as adviser, friend, bridge partner, marriage counsellor, and strong shouter on which to lean at all moments. Greiner likes to recall the time when Paderewski wired him from Florida: "I have left behind in Buckingham Hotel the pants to my tuxedo. My secretary's daughter has left behind her aquarium containing 12 turtles, and the valet forgot to order a thousand of my favorite cigarettes." Greiner at once interrupted the conduct of the piano business to collect and ship the required articles.

Paderewski's career at the Steinway keyboard is still a source of pride to the firm, for it was William Steinway, father of the present president, who gambled \$30,000 in guarantees on the great Pole's first American tour. Later, when Paderewski offered to pay William the \$15,000 profit this tour had made, in addition to the original \$30,000 loan, Steinway refused the money, saying, "We have discovered you is pay enough."

The loyalty of Steinway artists is matched by that of Steinway dealers. The privilege of displaying the sign STEINWAY is highly prized by piano houses. This manufacturer-dealer relationship is wholly on trust; there is no written contract between the two parties. Three years ago, and on their own initiative, Steinway dealers, looking ahead to the current anniversary, organized the Steinway Centennial Committee and volunteered to promote the firm throughout the land. The Steinway Centennial begins in October 1953 and will continue during the music season of 1953-54. This kind of loyalty has made it possible for the firm which produces but 2% of America's annual turnover of pianos to garner 10% of the industry's annual gross, and to see its name used as a synonym for the product.

Here is Theodore E. Steinway's own account of the spirit animating a century of Steinway standards: "The love of the Task, the realization of its importance, and a passionate urge to project it far into the future have been the guiding motifs of the Steinways for the last hundred years. The Steinway Centenary Celebration this year marks the completion of our Century of Service to Music."

Steinway's name stands for more than a product. It is chiefly this reason that the Steinway Centennial strikes a warm response in American hearts.

THE END



Elaine Malbin chats with Mayor Joseph S. Clark, Jr., Mayor of Philadelphia and Fredric R. Mann (right) president of Robin Hood Dell Concerts (Phila.) prior to presentation of concert version of "La Bohème" in which Miss Malbin sang the part of Mimi. The concert (on July 30) marked the close of the Dell's most successful season in its 24-year history. Over 400,000 people attended the 18 evening and three morning children's concerts under the precedent breaking all-free concert plan.

The Piano TRIUMPHS

An editorial discussion

*of the recent amazing and
highly gratifying developments
in the piano industry.*

by JAMES FRANCIS COOKE

THE SURPRISING increase in the number of pianos manufactured this year in the United States over last year should be cause for jubilation to all interested in music study.

In the first two decades of the present century, piano manufacture in our country reached an all time high. Then it encountered a number of developments which brought about an historic slump. The first was the invention of the audio tube by Dr. Lee deForest in 1921 which ushered in the electronic age. This took the radio out of the primitive "cat's whiskers" stage and made it a necessity in the average home. The tube also greatly improved the process of phonographic recording and reproducing, making it possible to bring to listeners everywhere, at very slight cost, the greatest music performed by the greatest artists. Economic prophets however, saw in this the death knell of the piano as a domestic necessity.

A second condition was that the American way of living was ceaselessly changing by the introduction of mechanical, electrical devices in the home. Refrigerators, vacuum cleaners, air conditioners, electric ranges, toasters, irons, deep freezers, mixers, oil heaters and other expensive household aids, reduced the amount in the family budget formerly spent for art and education.

Due to rising building costs, new houses and apartments were built with rooms so small that it was literally impossible to find floor space for an old-fashioned upright piano, to say nothing of a grand.

The greatest set-back to the piano was the depression which crashed down in the early thirties, bringing about the failure of banking institutions and business firms throughout the land. This was followed by ever increasing taxes and government waste, producing widespread unemployment. All of these things put the finishing

touches upon the regression of the piano. In a relatively short period the number of individual piano manufacturers dropped from over two hundred to less than thirty. Some of the firms went bankrupt, others shut down production and still other well-known piano names were bought up by larger firms with more capital, initiative and courage. Today we find firms listing from ten to thirty "name instruments" some in production and others discontinued. Usually when an instrument is reproduced, an effort is made to keep up the standards, characteristics, designs and quality of the original piano.

How were these blows to the progress of the piano met? Why is the piano striding ahead at this time? The radio, followed by television has already proven more advantageous than detrimental to music study. Young students are enabled to hear great masterpieces performed by the foremost artists and are inspired to emulate them. Boys and girls, who in a previous era had to be coaxed to practice, soon were found begging their parents for music lessons. Music in the public schools augmented this demand. More than this, the extraordinary increase in the birth rate in America has brought thousands and thousands of youngsters into the world, and this rate of increase (observed carefully by business statisticians) is likely to grow in the next ten to twenty years. The elevation of the living wage of the average worker enables vast numbers of parents who could never afford a piano or music lessons for their children, to give them this privilege.

The piano manufacturers met the need for a smaller piano by devising a cabinet piano which they dubbed a "spinet" although it bears no relation to the classical spinet, save that of size. The spinet, if finely and soundly made, is an excellent instrument for home music study in smaller homes. Fine spinets, with over-strung

strings (scale) may be bought for \$750 to \$800, although there are others on the market selling at around \$500.

Following the depression and the introduction of reforms in the general banking, financial and business conditions, our overall national economy is now upon a far sounder basis, despite the present confusion in world affairs. This may account in part for the remarkable comeback of the piano as an indispensable factor in music education.

Several very stimulating and optimistic articles have appeared lately in responsible general publications which should be most inspiring to all music teachers. The always dependable Wall Street Journal in a copyrighted dispatch from Chicago by George Melloan, stated in its issue of April 6, 1953:

"Piano factories are running overtime. Reports of the National Piano Manufacturers Association show shipments in January and February this year reached the fastest clip for that period in more than a quarter-century. They were up 9% from the rate of early 1950—a year which saw piano sales hit their highest pitch in over two decades.

"For all 1953, B. F. Duvall, vice president and secretary of big W. W. Kimball Co., in Chicago, forecasts total production of over 180,000 pianos, 5000 above 1950 output and the highest since 1927. Most other manufacturers agree.

"At Kimball's factory in Chicago, the world's largest, William Kimball, grandson of the founder, surveys a nearly empty warehouse. 'That's the way we like to see it,' he says. 'The only ones unhappy are the dealers. They can't get enough pianos to satisfy their customers.'

"At Grand Haven, Mich., George H. Stapely, president of (*Continued on Page 20*)

* Reprinted by permission of the publishers

"Korea Concerto"

No Carnegie Hall concert ever had a more appreciative audience than that which gathered in the far away "Renaissance Tea Room."

by Pvt. Robert M. Elkins
and Pvt. Gary Jennings

ONE COLD NIGHT last winter, we sat in a smoky, lamp-lit shop tucked away in the back alleys of Taegu, and listened, with a few other Americans and a score of Koreans, to a recital in the universal language.

That night we heard Liszt's Hungarians tread their sprightly measures, heard Grieg's trumpets shatter Nordic icebergs, and listened while Tchaikovsky taught mirlitons to dance.

Our concert hall was far from being another Carnegie; it was smaller than the average American living room. The music was all on records; old and scratchy records played on an antique phonograph. A pot-bellied coal stove was the only heater in the room. But this tumble-down little back street shop has become a shrine for music lovers in all South Korea.

The place is called the "Renaissance Tea Room," and a brave name it is. For here remains almost all that is left of serious music in war-ravaged Korea. And the "renaissance" of classical music in this country, if it ever comes, will be due in large part to Mr. Pak Yong Chan, the tea room's proprietor.

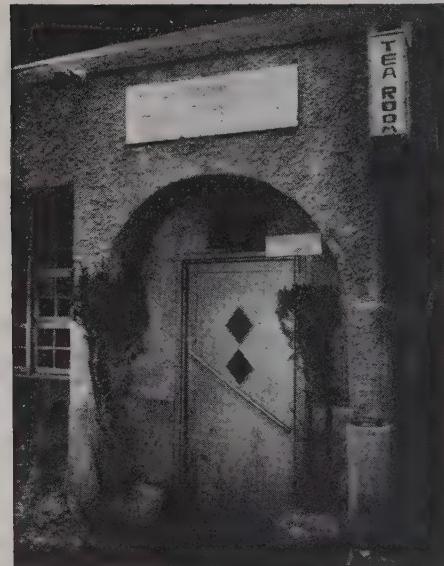
Before the war, Mr. Pak lived in Seoul. He had studied economics in Japan; but music was his first love, and his twenty years of record collecting meant more to him than just a hobby. He was not unique as a lover of fine music. In those days Korea boasted three symphony orchestras, and practically every literate Korean was familiar with the works of major composers, native and foreign.

Then came the Communist invasion, and the musicians scattered. Precious musical libraries were destroyed, orchestral scores were burned or lost, record collections were pulverized. In the midst of the holocaust, as Red armies roared down the length of the peninsula, Mr. Pak performed

the almost miraculous feat of salvaging 4,000 of his beloved records and brought them safely south to Taegu.

Now that the invaders have been repelled, South Korea is hopefully rebuilding. But the musicians, composers and conductors are still wandering, their hopes and careers shattered. Many of them are fighting for their country's freedom. The music and the instruments have been irretrievably lost. Little remains of Korea's musical inheritance but a few private record collections like Mr. Pak's.

But, despite its embattled condition, Korea remains a singing nation. And it was Pak's desire to make his records available to this music-hungry public. He accomplished it by opening the Renaissance Tea Room. Now music lovers, students, composers and musicians gather nightly in this unpretentious (*Continued on Page 51*)



Entrance to the Renaissance Tea Room.



Mr. Pak Yong Chan gently sets the needle on a worn record.



Pvt. Robert Elkins (l.) with other service men in the tea room.

"IS IT ALL RIGHT for me to sing in the choir?" is a question frequently asked of teachers and it is quite a difficult one to answer. There is undoubtedly much to be gained by this experience and association, but much damage can and does accrue in some instances. There are many conductors who know little or nothing about voices and seem to consider them as brass instruments. They demand great tonal volume and try to extract from forty singers the volume of four hundred. I have witnessed such painful incidents and noted the hoarseness which afterwards afflicted all the singers. Many times such voices are injured irreparably, but others foolishly step into the places of those who become useless to the conductor. As a rule young people in their late teens and early twenties are sought by these unscrupulous conductors and since their voices have hardly matured, tremendous damage is wrought.

Under the guidance of a good conductor who knows voices and controls them with care, there is much to be gained. It is very helpful in the matter of reading, following the beat, rhythm, singing with others and learning the relationship of each vocal line to the others. Thus, in answer to the question "Is it all right for me to sing in the choir?" the first thing to consider is—Which choir? or Whose choir? The good voice teacher would do well to make it his business to know something about the various choirs in his area and their conductors. In the majority of cases it is safe to assume that no harm will result from such activity, but in those instances where the conductor is a brute (in his treatment of voices) the answer should be an emphatic "No!"

Far too little consideration is given to the selection of the operetta presented annually by many high schools. It must be remembered that most of these successful and well-loved works are written for mature voices, and the adolescent voices of high school students—particularly the boys—have not, in the vast majority of cases, attained the needed maturity. Take for example that excellent and popular light opera "The Desert Song" by Sigmund Romberg. The part of *Sid El Car* requires a good high tenor and the part of *Ali Ben Ali*, a robust bass voice. The boys selected for these rôles in one presentation I witnessed were sadly inadequate, though each strove mightily (as young enthusiasts always will) to handle his part affectively. Had adequate voices been available the selection of "The Desert Song" would have been good, but surely a selection should be made after reviewing all available talent so that the young voices are not subjected to strain.

One with a strong desire to sing does not as a rule have to be urged to practice,

MUST You Sing?

Part 2

by TUDOR WILLIAMS

for he sings at every opportunity. Just "singing" at every opportunity however, does not constitute real practice. "Practice" means more than merely using the voice. The teacher will instruct his students as to how often they should practice and the duration of such periods. He will also give instructions on the vocalises and exercises to be used and the range to be covered. Naturally such vocal practice is imperative and a definite program should be adhered to. It generally demands self-denial on the part of the student, but no progress is possible without it. There is, however, another form of practice which is seldom done, and not at all by some students. I refer to "silent practice" or tonal contemplation. This is the practice of listening to tones in one's own mind—tonal imagery. Lengthy periods can be spent in this manner with beneficial results. It is the function of the mind to conceive and produce tone and the function of the body to reproduce it. All of the truly great singers do this (although in some cases the effort may not be a conscious one) until the process becomes practically instantaneous. Many would-be singers simply stab away at tones, with one hand cupped to the ear and the distressing vibrations they hear prompt them to agitate the air with still more devastating sounds. Never for a moment do they pay the slightest attention to the original pattern, if such ever existed. Before beginning any actual vocal practice, a period should be spent in silent contemplation. If, in your mind, you can hear a pleasing tone, there is a reasonable chance that your body will reproduce a pleasing tone. As you persist in this practice, the ability to select tone improves.

The practice of listening to the recorded voices of great artists can be enjoyable and inspiring, but any temptation to imitate the voices should be firmly resisted—unless one is considering a career as a mimic or impersonator. Never mind trying to be a second edition of Caruso, Tibbett or Galli-Curci; you may become much greater than any of them by simply being

yourself under the guidance of a good teacher. Your own voice has an identity all its own and with the development of your ability, personality and artistry, you will carve your own niche in the Hall of Fame.

As stated earlier, there are several distinctly different fields open to singers, and some singers are temperamentally more suited to one than others. Very few are successful or even satisfactory in all fields. Some who are outstanding in grand opera fail miserably in the popular field or on the concert stage, while many who are excellent performers in oratorio and church music have no success in any other type of presentation. In most cases such limitation is the result of poor training; in others, it is incompatibility. Every effort should be made to become compatible to all the different musical modes, and the wise teacher knows how to break down those barriers of temperament.

But in the case of a limitation imposed by the teacher, the student himself, when he realizes his instruction is being confined within narrow limits, should make a change of teachers. It is only too often due to the very limited knowledge of the teacher. However, it is quite natural that one form of musical expression should have greater appeal to a singer than others, and that he may excel in that form, resulting in such a demand for his services that no time is left for professional appearances in other fields. However, a knowledge of the literature of the other fields is of immeasurable value. The singer who is thoroughly adaptable temperamentally and has the requisite vocal flexibility should be just as enjoyable in a popular ballad as in an opera or oratorio selection; the one requires a simplification of the technic demanded by the other. If the words of a song call for a simple, direct presentation, it would be ridiculous to sing them in a dramatic or "operatic" manner.

Most singers, in fact, most artists, by virtue of their preoccupation with their art, are generally (*Continued on Page 56*)



New Records

Reviewed by

PAUL N. ELBIN

High-Fidelity Notes

IF ANY music lover has escaped the high fidelity movement, he might as well surrender now. No one can possibly avoid it in the future.

The year 1953 marks the turn of high fidelity from a hobbyist's passion to a practical reality for all.

Since the close of World War II, the assembling of high fidelity record playing equipment and radio receivers has mushroomed from an engineer's spare-time activity to a nation-wide pursuit. The success of a new magazine specializing in this field is an indication of wide-spread interest in reproduced music characterized by genuine high fidelity in quality of sound.

More evidence of the attractiveness of "hi-fi" may be seen in the elaborate audio centers in all our large cities. In these establishments interested music lovers may hear sound-reproducing equipment of many manufacturers. Intricate circuits make it possible to audition almost any desired combination of pick-up, turntable, amplifier, and speaker. Thousands of music enthusiasts in this manner, or by catalog or hearsay testimony, have selected component parts and have assembled (or have had assembled for them) phonographs or radio-phonographs they firmly believe to be more musical than most commercial models.

From the beginning of the high fidelity movement, everybody has understood that the movement is a reaction against the poor musical quality of the typical radio or radio-phonograph combination you buy at a store all ready to plug into the wall at home. Most of these commercial outfits have been built to sell by the hundreds of thousands or millions, and their designers have worked frankly on the theory that few buyers are interested in hearing reproduced music that sounds much like the original.

There's an analogy in Lin Taiyi's novel, "The Golden Coin." A nearsighted girl is fitted with glasses for the first time. What had always been blurred in the distance suddenly becomes clear. But this, declares the girl, is unnatural. She breaks her new glasses.

The electronics engineers who have designed most commercial phonographs in the past have known that the end result of their work is not music as you hear it at the concert hall or when you make music at the piano or organ. But certain listening tests as well as sales records convinced them that most buyers honestly want radio and phonograph music to sound like *reproduced* music and not like the real thing. When panels of average listeners were subjected to wide-range music as contrasted with narrow-range music, the preference was usually for the latter. Naturally, the better reproducing equipment was not built. The guinea-pig music lovers had broken their glasses in the Lin Taiyi tradition.

It was the unexpected growth of high-fidelity parts sales beginning about 1947 that finally convinced the big interests that a lot of Americans have golden ears after all. That there is money for business in high fidelity is now beyond dispute.

As 1953 moves toward its close, the high fidelity bandwagon rolls on with new big-outfit converts by the dozen. Competition from catalog houses, local custom builders, and audio centers has caused every manufacturer in the business to introduce one or more high fidelity models as part of his 1954 line.

Whether the conversion is complete remains to be seen. To paraphrase a spiritual, "Everything called high fidelity ain't a going there." Undistorted high frequencies, clear bass notes, unhindered dynamics, ab-

sence of listening fatigue remain the final tests of high fidelity. Your ears are for you better test equipment than anything in the laboratory or in the advertiser's vocabulary.

But, take it from a high fidelity fanatic from away back, in real high fidelity reproduction of music there is satisfaction far beyond the power of dollars to pay or words to describe.

Mozart: *Symphony No. 39 in E-flat Major, K. 543*
Symphony No. 40 in G Minor, K. 550

These recordings, made in the thirties by Sir Thomas Beecham and the London Philharmonic Orchestra, are part of a legendary repertoire treasured by record collectors but of late difficult to secure. Columbia has now obliged by bringing out a "Special Collectors Series" containing on eight LP discs eighteen historic performances of the 78 rpm era. Of greatest interest are these Mozart symphonies, especially the G minor; Weingartner readings of two Handel *concerto grossi* and three Wagner titles; recordings of the Haydn 'cello concerto and the Schubert *Arpeggione* sonata featuring the art of Emanuel Feuerman; three short Bartók works with the composer at the piano; and Szigeti performances of Ernest Bloch's *Baal Shem* and violin concerto. While the tone quality varies, it is generally good.

Bloch: *Concerto Grosso*
Schuman: *Symphony for Strings*

This record is presumably only the first to be released from the hours of tape re-
(Continued on Page 50)



Sir Thomas Beecham

Are You Doing the Job?

by WILLIAM D. REVELLI



THE TEACHING SCHEDULE, administrative assignments, and organizational responsibilities of school and college band and orchestra conductors are indeed voluminous and varied; in fact, such tasks are frequently so manifold and demanding that they seem to be without end. Yet, as in any program of progress, advancement is made only when obstacles are surmounted and the problem solved.

The responsibilities of the school instrumental conductor are perhaps greater than those of the classroom teacher of other fields, for if he is capable of carrying out in full all of his responsibilities, he must be much more than a competent musician and pedagogue; he must be philosopher, friend, advisor and counselor to all students who come under his direction. If he is to make the proper impact and influence upon the young and adult lives of his students, he must be as gravely concerned and interested in their social and aesthetic development, and their ultimate status in adult society as he is in their ability to perform adequately upon a musical instrument.

It is true that the responsibilities of the classroom teacher would include all of these facts of the students' training, however, in most cases the classroom teacher's tasks are nearly completed when these missions are accomplished. Not so with the conductor, for in addition to these qualifications and his interests in these aspects of the students' development, the conductor must be not only a skilled performer upon his major instrument, but also possessed of the ability and training to satisfactorily perform, at least for demonstrative purposes, upon all of the instruments which he is required to

teach. Such skills take years of preparation and study under the guidance of expert instructors and, except for a few minor cases, are a phase of the conductor's training that is frequently found to be deficient.

It would seem that these total demands, if met, should qualify the conductor for his work. However, his responsibilities are far from ending here, for in addition to his musical and academic training he must possess considerable executive, administrative and organizational talents.

The school band and orchestra conductor who is efficient in the organization and administration of his program and department must devote many hours each week to such problems as: maintaining a complete and accurate inventory of all departmental equipment, items such as uniforms, instruments, library, repairs, course of study, schedule, concerts, publicity, faculty support and understanding, community service, public relations, coöperation with and support of other departments of the school's program, such as dramatics, athletics, radio, parent-teacher associations, board of education, and the school administration from grade school through high school.

It is in this area that the conductor is confronted with the vast mass of details and administrative problems that no classroom teacher encounters, and a responsibility that in addition to cutting large holes in his daily teaching schedule, also requires considerable "know-how" and training. The importance of these responsibilities and their success in the final results are quite evident when, in our observation and study of the most prominent and successful school and college bands, we readily find a

high degree of efficiency in the conductor's management and organization of all details connected with the function of his department. Such efficiency does not materialize by accident or spur of the moment planning, but is rather the result of careful, premeditated, systematic, well organized and efficient consideration and attention to all details concerned with the complete operation of the department.

Too frequently we find the music educator who is the competent musician and teacher, but whose skills and training in music far surpass his interests and talents in the executive and organizational branches of his profession.

In view of the school music conductor's vast responsibilities and the various areas they cover, let us more clearly define them and give further consideration to the means by which they may be achieved.

The Student, The Home

If the music program of our schools is to realize its primary responsibility to the child, to the home and to the community, it must first seek the development of the student, not as a *musician* but as a well integrated, clear-thinking citizen whose qualities as such have been accomplished through the assistance of the music program. Hence, in our teaching of music we must be equally concerned with the student's development as a citizen of his community as we are with his ability to prepare his daily rehearsal assignments.

We have in music a powerful instrument by which the student may be reached; for through his musical experiences and contacts he may be (*Continued on Page 61*)

The Piano Triumphs

(Continued from Page 15)

Everett Piano Co., says: 'We've been operating at full capacity since last September. We're working a nine-hour day and it looks as if we will have to continue doing so through April. We're that far behind.'

"And at Rudolph Wurlitzer Co. in Chicago, R. C. Rolfig, president, says the company is having no trouble selling all the pianos it can make.

"These reports from major manufacturers in the Midwest, the biggest piano-making region, are echoed by producers in other parts of the country—though not all are equally joyful. John Steinway, speaking for famed Steinway & Sons in New York City, says the company's sales are right on a par with those of 1950.

"J. F. Fedderson, president of the manufacturers' association, lists as a major factor the bumper World War II crop of babies, which has now grown into the seven to 14 age group. 'These youngsters are now reaching the right age for taking music lessons,' Mr. Fedderson says, 'and this is only beginning. We can expect a 30% increase in that age group by eight years from now.'

"Adds Mr. Stapely of Everett Piano Co.: 'Any experienced piano merchant will tell you 80% to 85% of the pianos sold are bought by parents who want little Johnnie to learn to play.'

"Lucien Wulsin, president and treasurer of Cincinnati's Baldwin Co., which runs second to Wurlitzer in unit production but leads the field in dollar sales, cites another reason—a general increase in interest in music.

"Mr. Wulsin notes that the number of towns providing regular classical music concerts increased from 1,000 in 1941 to 2,100 in 1951 and the number of persons attending concerts of classical music rose from 16 million to 30 million. In the same period, the number of symphony orchestras in the nation increased from 111 to 200. He also notes a sharp rise in phonograph record sales and the soaring volume of music conveyed to the public by means of radio and TV.

"Mr. Bull of Story & Clark says that when TV was first introduced, it took dollars away that might have been used to buy pianos. 'But later,' he adds, 'it became a stimulant to the piano business by spreading a knowledge and appreciation of music.' In other words, he reasons, people seeing a maestro perform on TV get the urge to play or to have their children learn to play.

"A big boost to piano buying has come too, from the spreading popularity

(Continued on Page 58)

What Can Technical Instruction Achieve?

Part 2

by MARTHA NEUMARK

THE TEACHER-STUDENTS are not permitted to forget that many things other than technical drills are necessary for effective performance. They must know the period style of the composer; the same symbols and juxtaposed notes are variously interpreted in the music of different periods. Even within the works of the same composer these differentiations are known to crop up; the piano teacher must have an adequate background of reference to impart to his own students.

"You can acquire elasticity at an early stage," Mrs. Leonard teaches. "Finger action is only a part of piano playing; much of the control should come from the forearm and upper arm."

No set of technical piano exercises in current usage can actually be original in essence. But Mrs. Leonard's form of presentation definitely is. And obviously these drills are not just to be "given" to pupils. The piano teacher must take the time and the trouble to see that they are copied and that the execution and use of each is thoroughly explained. It is important to keep at technical studies as they are outlined below. Scales and arpeggios form an excellent basis for many of them. It is important, as Mrs. Leonard affirms, that the performer be so conscientiously versed in them that when they are met with in compositions under current scrutiny there is a feeling of complete familiarity. That way lies fluency. In silhouette the ten techniques line up as follows:

1. Dropping Exercise (for relaxation)
2. Staccato (really a form of the Dropping Exercise)
3. Legato (for producing smooth progression of tones)
4. Phrasing (drop and release with arm)
5. Sideways Wrist Motion (for thumb crossings; especially designed for scale and arpeggio passages)
6. Ricochet (like skipping stones; for playing single and extended grace notes, mordents, inverted mordents, turns)
7. Rolling Forearm (no wrist, no finger movement *per se*)

8. Portamento (employing arm motion)
9. Thrown Weight (for extended legato over long intervals)

10. Circulating Wrist and Forearm (useful in playing broken chords)

It is readily apparent that many other elements must enter into the production of a satisfactory performance. Dynamics, rhythm, pedaling, memorization are equally important—the controls needed to achieve proper attention to them depend to a great extent on the facility that good physical mastery imparts. These admittedly integral facets of true musical performance may for the moment be dismissed with the very brief analysis that follows:

DYNAMICS: The control of sound volume is actually synonymous with the production of music, since music itself is expression, despite the generations that have been exposed to the theory, still all too prevalent, that expression is something that is added to music. A point to remember yet often forgotten by pianists is, in Mrs. Leonard's words: "Dynamics should always have a rational basis; they're not just to be changed when you think you've been long enough on one level and it's getting monotonous. In Bach, for example, the more you recreate within the level of the specific dynamics the more artistic your interpretation will be. The quality of the chord progressions may suggest the rise and fall of dynamics. V₇ to I, for example, generally eases off, as does V₇ to VI. An augmented chord, on the other hand, indicates a strengthening. Piano and pianissimo, as an instance, are relative markings. In order to be heard in the back row of the concert hall the fingers must be most firm and the sound may not be too low. Be sure that all notes are always audible and clear. In general, using the weight of the fingers and hand produces soft tones; weight of the forearm from the elbow produces the medium range of dynamics, while forte and fortissimo should be produced with full upper arm, or more." Here Mrs. Leonard cited the case of Artur Rubinstein, who is known (Continued on Page 62)

More Thoughts from the Mexican Border

by GUY MAIER



A Good Question

"In your Junior pianists' classes why do you permit the young players to perform such trashy music as? I should think that you would find it intolerable to listen to rubbish of this kind and would refuse to hear the ghastly stuff."

An excellent question even if it is rather violently expressed! Yes, I am often criticized for listening to musical rubbish; but please remember this: The pupils who play for me *want* to perform these pieces; they love them; their teachers have taught this music to them; they have saved time, energy and money to attend the class. So, who am I to condemn their taste and refuse to listen? Even in the sappiest music one can usually find some good qualities or a way to help the pupil to improve technics or musical perspectives. And always, then and there, I suggest better or more appropriate pieces to teacher and pupil.

It takes long, loving labor to raise standards. This cannot be attempted in a short class audition. I want each student to play zestfully and happily for me. Why is he playing the piano? For enjoyment, release, lift. He wants a "kick" from it, and can only find it at his own taste level. So I listen to the music he has prepared and try to send him home rejoicing.

Mental Practice

An excellent young artist pianist asks: "Is mental practice the answer to my note-uncertainty and memory lapse in playing in public? I try to average thirty minutes a day of such practice but even that is hard with my heavy teaching schedule. But it does give me a secure feeling when-

ever I play, so evidently it is worth it . . . I seem to practice (mentally) so slowly—it takes three days at a half-hour daily to go over the Bach-Busoni Chaconne thoroughly."

That pianist has answered her question perfectly. Very slow, thorough, kinesthetic practice away from the keyboard—hands singly and together—is the very best way to insure an adult against forgetting. The more painstakingly you do it, the better. To "mental practice" the first movement of a sonata might well take an hour, a Chopin Nocturne less, half to three-quarters of an hour. The long, involved Bach-Busoni Chaconne would require at least an hour and a half for one thorough go-over.

Never skim mentally over any piece; always "see" and "feel" every finger on every key, and always go over difficult portions carefully with single hands. It is a slow, painful process; but no other memory method is quite so effective.

(See "Mental Practice" by Aldo Ciccolini on Page 16 of the September issue of ETUDE.—Ed.)

Epitaph

Well, as you see, problems do rear their heads, even here on the placid shore of Bocochibampo Bay! But they don't persist; they soon melt away in delicious *dolce far niente*.

Hindemith's Ludus Tonalis

A pianist asks: "Could you tell us something about Hindemith's huge piano composition called 'Ludus Tonalis'? What is it all about?"

Its title is Latin for "play in tonality", and it is a profound collection of twelve

three-voiced fugues joined together by Interludes. There is also an opening prelude and a closing postlude. The whole work, of formidable difficulty, is a fascinating study. Its fugues employ the familiar old contrapuntal devices like the "Retrograde motion" of the third fugue in which the theme is restated in reverse order; or the "Inversion" of the second fugue, with all intervals turned upside down, seconds becoming sevenths, thirds changing to sixths, etc.

There are toccata interludes, canons and modal fugues. The Interludes link the fugues key-wise, starting in the tonality of the preceding fugue and finishing in the key or a related key of the fugue which follows.

Serious, advanced players will find the Ludus Tonalis not only a unique and challenging composition but very rewarding to play.

The Pianist's Piano

Why is it that when most professional pianists are confronted by an unfamiliar instrument they regard it with hostility? It seems to me that this is unwise because it creates a serious psychological block. The pianist expects the instrument to be unresponsive, stiff, uneven, wooden, so of course he starts out with several strikes against him. He takes it out on the poor, guiltless piano. Result: stiff muscles, pushed, bad tone, unyielding rhythm . . . Then of course he blames the piano!

Is it the instrument's fault that it is ancient, battered or tired? Why not consider rather that pianos have defects just as players have poor qualities—fingers not always controlled, passages uneven, tone inclined to hardness? Well! The unfortunate instrument is perhaps dried out, the felts are soggy with dampness, the strings rusted, the sounding board cracked, or it's out of tune—the victim of a dozen distressing ailments.

But treat it sensitively and you will be surprised at what it will give you. Test it to see whether it needs swift finger tip contact percussion, or responds more to gentle or solid weight. Never push or force its tone, for that will only result in dull thudding and utter frustration. Remember that an upright or spinet model cannot possess a good grand's virtues . . . If you do not take out your exasperation on the instrument you will soon discover good aspects that you can emphasize. Through consideration and care you may even be able to endow it with qualities it does not seem to possess . . . and you will probably end up by liking the poor old thing!

Too many pianists blame the piano for their poor playing. The wise ones take such incidents in stride, match their own flexible minds and muscles to the instrument's possibilities and play effectively and well.

THE END

IS DEMONSTRATING NECESSARY?

Last year I attended a Piano Clinic at which the teacher spoke at length about form, style, practicing and performing works of different periods. Several students of that teacher were called upon to illustrate the lecture, but this was fragmentary and in my opinion, unsatisfactory. The members of the class wanted the teacher to actually perform but constantly met with abysmal failure. We thought it was because of inability to play. Do you think that a teacher ought to be a performer as well? I am interested to know. Thank you very much.

(Mrs) H. G. W., New York.

This question is controversial and there are many who say that concert pianists are not necessarily good teachers, which is absolutely true. On the other hand many good teachers are mediocre pianists, sometimes because of a poor hand, or lack of time to practice, or little natural gift. Still their teaching can be effective and they can turn out well-trained pupils. Of course the ideal combination is one of both elements on a high plane, for in a Piano Clinic such as you attended there must be a maximum degree of personality appeal which binds the audience to the teacher, and vice-versa. Let's suppose the teacher discusses Chopin's Fourth Ballad. Whatever his verbal comments may be, the listeners will understand better if he can sit at the piano and perform it brilliantly. It will also convince them beyond any doubt that the one who addressed them knows what he was talking about.

In my opinion, demonstrating is less necessary in a studio and during private lessons than it is during a Clinic. Nevertheless, it is advisable at all times, for it conveys a musical picture that is direct and alive. And remember: "Where the spoken word stops . . . music begins." It applies eloquently to the case.

WANTS UNFAMILIAR ALBUMS

Could you give me the names of unfamiliar albums for the early grades, let's say one to three or three and a half. I want my pupils to play something out of the ordinary at our next recital. Do you know any good albums published abroad? Thank you very much in advance.

(Miss) A. L. G., New Jersey

There are many albums published abroad and I think you will enjoy the following ones:

"Pour Petits et Grands," two volumes, Alexander Tcherepnin (Durand).

"Trois Pièces Enfantines," Jaques Dalcroze (Salabert).

"Pour nos Petits," Paul Wachs (Salabert).

"Croquis pour la Jeunesse," Evangeline Lehman (Alphonse Leduc).

"Yvonne en visite," Albeniz (Edition Mutuelle).

"Vingt Pièces Faciles," Alexandre Tans-

TEACHER'S

ROUNDTABLE



MAURICE DUMESNIL, *Mus. Doc.*, discusses a controversial matter, and recommends "unfamiliar" albums.

man (Salabert).

Slightly more difficult but not exceeding grade three and a half:

"Onze Pièces Enfantines," Alfredo Casella (Universal).

"Almanach aux Images," Gabriel Grovelz (Augener).

All the above numbers are short and effective. They should please your audience and bring a welcome change into your programs.

MUSICAL QUIZ

As the quiz goes on, the name of Gershwin is brought up. A little ten-year-old boy raises his hand:

"He was born in Brooklyn. He wrote Rhapsody in Blue. His father said make it good George it might be important. He liked classic. He was influenced by Ben Hogan."

"What?", Teacher exclaims.

The golf champ turned out to be . . . Beethoven.

EVERWHERE YOU GO

. . . there is Radio. Of course you know this gag which for many months torments us like a mosquito or a gadfly. Yes, there is radio, but of what kind? While we are thankful for a few high class programs such as the New York Philharmonic, the N. B. C. Symphony with Toscanini, the Metropolitan, and a few stations devoted to "good music," we can only deplore the tide of vapid soap operas, crime stories, blaring jazz bands, "hammy" commentators, which rises every day for interminable

hours. Such productions obviously cater to the masses, the *minus habens* of intellectuality, and they are dictated by commercial considerations. This may or may not be wise, and I incline toward the latter, for the people at large are far more discriminating than the advertising agencies seem to believe when they select such productions hardly exceeding the mentality of six years olds. Is it impossible to better these conditions, and must quality be always sacrificed to "low brow" tastes? I wouldn't think so when I examine the schedule of the Australian Broadcasting Company.

Down under, more than 30 public concerts and recitals are heard weekly throughout Australia. In 1951 there were 687 such concerts. Of these, 508 were public performances by symphony orchestras under control of the Commission, and free concerts—including those for school children—totaled 162. These figures are eloquent and they testify to the culture of both management and radio audience.

Recently and in addition to the above-mentioned gag, we heard of a contest with prizes granted for the best completions of the words: "I like radio because . . ." Well, my fellow Round Tablers, I shall not win the washing machine or the wrist watch or the deep freezer. After searching vainly for a good program and hitting only on sobbing females, crooning mutton-tentors, gangsters' gunfire, or inane commercials, my answer probably would go like this: "I like radio because with a flip of the fingers, I choke the nuisance." THE END

MUSIC IN THE GRADE SCHOOLS

Your book "Music in the Grade Schools" has been of great help to me, but I have some very special problems, and I hope you may be willing to help me with one or two of them. We have a wonderfully enthusiastic crowd of children in our first six grades—they love to sing, they can read notes, and they are so up-and-coming that I'd like to give them more than they are getting. How can I create more interest in private lessons, for instance; and how ought I to go about starting an orchestra? Any suggestions you may have will be welcomed, and I'll do my best to follow your advice.

Miss L. E. L., Mass.

I am glad you have found my book about music in the grade schools useful, and perhaps you would get some additional suggestions from my other book, "Music in the Junior High School." This is published by Birchard & Co., but may be secured from the publishers of ETUDE.

As for your fifth and sixth grades, I think what you are doing with them is excellent, but I believe you ought to begin some work with instrumental music also. If a piano is available you might devote one music period a week to teaching these children how the notes in their song books connect up with the keys of the piano. This would naturally lead up to the idea of private lessons, and some of the pupils who are not now studying the piano might easily be induced to do so. Incidentally, it would be a fine thing for both you and the private piano teachers in your city to come to know each other, and I suggest that you plan a meeting—perhaps a Saturday luncheon—to which all private teachers in town are invited. Eventually all this would naturally lead to piano classes in the school, the teaching being done by private teachers, but under the general guidance and supervision of the school music teacher. Ideally the money paid by pupils for class lessons would be turned in to the music teacher or perhaps the Principal of the building, each class piano teacher then being paid by check once a month at a fixed rate per hour, the rate depending on the length and quality of the teacher's service.

In the case of orchestral instruments, the easiest thing would be to have a large picture of each instrument—perhaps on a chart—and to have the children see the picture as they hear the instrument on the phonograph. A better way is to have students from the high school come to the music room and demonstrate his instrument to the grade school pupils, giving them a chance to ask questions, of course. If this is not feasible, there may be adult players in your community who would be willing to come to your school and do this same thing. Eventually this should lead to

QUESTIONS

AND

ANSWERS



Conducted by KARL W. GEHRKENS, Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College

classes in both strings and winds, and if no local teacher is available you might be able to induce a teacher from some near-by place to come to your town for a half-day a week. It takes time to develop an orchestra, but the time to begin is when the children are still in the grade schools.

—K. G.

ABOUT TEMPOS IN BACH AND HAYDN

1. What tempo is usually given each of the movements of the Bach Italian Concerto in concert performance?

2. What should be the tempo of the Gavotte in B Minor by Bach Saint-Saëns?

3. In the E Major French Suite of Bach, what repeats are observed in concert performance?

4. In the Haydn Andante con variazioni in F Minor what repeats are observed?

5. I have been out of the field of private piano teaching for about ten years. I am again opening a private studio. It has been my observation that, in my own case, the three-quarter hour lesson, except for very young students, is much better than the half-hour lesson. I contemplate setting my

schedule up for one three-quarter hour lesson each week. Does this seem logical to you?

—G. T., Durham, N. C.

1. I believe that most concert pianists play the movements of the Bach *Italian Concerto* at about the following tempi:

Allegro $\text{J}=116$

Andante $\text{J}=44-48$

Presto $\text{J}=112$

2. I believe that $\text{J}=92$ is a good tempo for this *Gavotte*.

3. Either observe all of the repeats or none at all. Some performers feel that since each dance is short, all the repeats should be observed. Others feel that because of the large number of dances in this particular *Suite*, none of the repeats should be observed. Strictly speaking, all the repeats should be taken; but this does make the composition quite long.

4. Here, as in the Bach *Suite*, either observe all of the repeats or none. I believe, however, that in this composition most performers do not observe any of the repeats.

5. As for the length of a lesson, I believe that the usual length is 30 minutes, but I agree with you that at least in the case of the more mature student 45 minutes would be better. However, I think two lessons a week of thirty minutes each would be almost twice as good as one forty-five minute lesson, so maybe you can work it that way.

I have one other suggestion for you: The trend today is very strongly in the direction of class lessons in piano, with from 5 or 6 to as many as 8 or 10 in the class. Perhaps you might work out a plan by which each pupil would have one class lesson a week—this to last about an hour; and one private lesson, this to be only 30 minutes long.

I do not, of course, know the circumstances in your city, therefore I can only make these general suggestions. But perhaps they will set you thinking along a little different line.—R. M. and K. G.

ABOUT PLAYING HYMN TUNES IN CHURCH

Please give me some suggestions about hymn playing. I have no trouble filling in the chords, but when adding little runs and figurations it is sometimes hard to make these fit the required number of beats, and this throws the audience off the track. Will you advise me?

Miss R. E. V., Calif.

You will probably not like my answer, but this is the way I feel about the matter: I believe it to be in bad taste to add "runs and figurations" to the music of a church hymn, and my advice is that you merely fill in a chord or add an octave in the bass at points where a more powerful accompaniment seems to be needed, but that you stick to the notation otherwise.—K. G.

THE END

New Vitality in the Church Service

by Alexander McCurdy

ST. JOHN'S Episcopal Church, in Hagerstown, Maryland, recently held a two-day festival of church music to celebrate the re-dedication of its Brugh Memorial Organ. The instrument was built by the M. P. Möller Co. of Hagerstown in 1925, and was completely rebuilt this year.

But the rebuilding of the organ was only part of the story. It was the outcome of a five-year campaign to infuse new life into a ministry of music which had become more and more perfunctory over the years.

Music is a vital part of the Episcopal service. A good many people hold that the musical standards of the Episcopal Church are the highest of any denomination. Whether one agrees with this or not, it is impossible to deny the range and variety of music which one can find available for the church service.

Such a wealth of beautiful music has been written for the canticles and responses of

the morning and evening services and for the settings of the communion service that a choir which is worth its salt need repeat selections only at long intervals. And there is such a wide latitude in the choice of good music for offertories that during the church year some important work can be sung every Sunday.

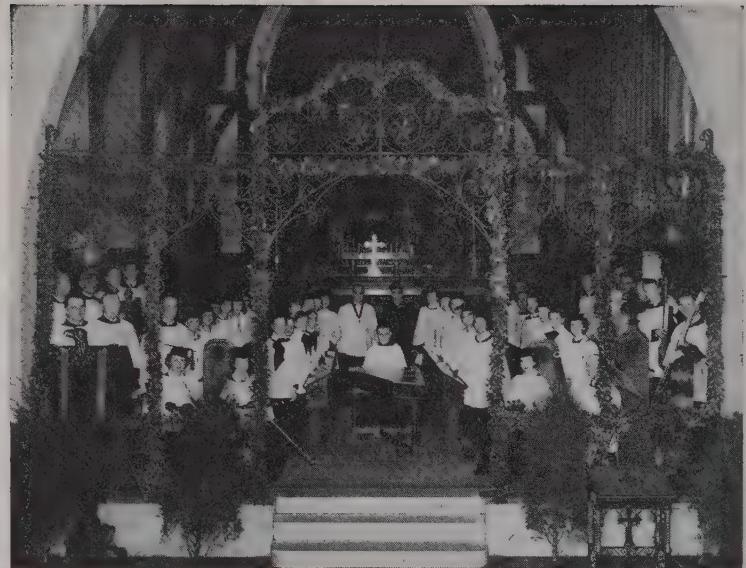
Nevertheless, an Episcopal church can get into a rut, musically speaking, just as easily as any other church. The beautiful service can become as run-down as indifference and inertia can make it, if it is allowed to do so. Oddly enough, when this condition does occur, it is reflected, as a rule, all through the church.

If a ministry of music is to succeed, it seems to me, someone with vision must be at the head of a church. In an Episcopal church, this person must be the rector. According to the canons of the church, the rector has ultimate responsibility for

the music. Usually he delegates this responsibility to an organist and choirmaster; but the ideal rector still takes the keenest interest in the musical service, keeps in touch with what is going on and gives his sincere help at all times.

Five years ago such a rector, the Rev. Kenneth M. Gearhart, arrived at St. John's Church in Hagerstown, Maryland. He had had considerable experience and was a diplomat of the first order. Tactfully he surveyed the situation at the church. What he saw of the musical program did not please him. The music was provided by a small professional choir which sang over and over again the same works of Sir John Stainer, John E. West, J. H. Maunder and other mid-Victorian composers. (This is not meant as a sweeping condemnation of Victorian church music; but enough, after all, is enough.)

It was Mr. Gear- (Continued on Page 52)



First performance of "The Christmas Story" by Schuetz, 1950.



Continuo group. Note viol da gamba made by E. J. Phillips, a choir member.



Wind section of instrumental group. Note recorders and alto trombones.

"I have been taking violin lessons for four years, but my vibrato is very weak and not much use to me. Could you possibly give me some information concerning exercises for vibrato."

Miss J. B. E., Maryland

There are no better exercises for vibrato than really slow scales. Start with the two-octave D major scale in the third position. It is easier to learn the vibrato in the third position than in the first, and you should stay in it until you can produce a smooth and even vibrato from the wrist—though not necessarily a fast one.

Speed is not a first essential in learning to vibrate, though you need to acquire it later. Absolute relaxation of the hand and arm is much more necessary, and this is the first quality you must aim for. It is impossible to remain relaxed if you try to vibrate fast at the start. With the hand in the third position, rest the wrist against the shoulder of the violin and, beginning with the second finger, roll the hand to and fro over the rounded tip of the finger. Hold each note for about six seconds. At first, you will probably not roll the hand more than four times to each note, and the sounds you make may be a little depressing. Don't let either of these things bother you: just realize that an essential foundation is being laid.

When you feel that it is easy to roll the hand evenly though slowly, move it away from the shoulder of the violin and continue to vibrate. This may not be quite so easy, but keep on rolling the hand slowly and as evenly as you can. In a day or two you will be doing it without any trouble at all.

Now you are ready to try the first position. At the start, play two or three notes in the third position, then two or three in first, alternating in this way for a few minutes. Then practice something that does not call for the vibrato. After some fifteen or twenty minutes, go back to the vibrato and work in the same way, though playing more notes in the first position than you do in the third. Again spend no more than five minutes on the vibrato before going to something else. The reason for this alternation of practice is that nearly everyone has a tendency to stiffen when learning to vibrate in the first position. If this happens it undoes all the good and careful practice that has gone before. So be sure to stop and rest for some ten or twenty seconds at the first sign of fatigue. I have said this many times, but it cannot be emphasized too often.

As soon as you can vibrate easily and smoothly in the first position, then is the time to increase the speed of the vibrato gradually, and also to practice it in the upper positions.

Be patient. Don't be in a hurry to vi-

To Strengthen a Weak Vibrato



by

HAROLD BERKLEY

brate rapidly. Let it come naturally as you play solos that call for it. If your hand and arm are relaxed it will come as you need it.

Why not try to buy from the publishers of ETUDE copies of the October 1947, August 1952, and September 1953 issues of the magazine? On the Violinist's Forum page in these issues are comments on various aspects of the vibrato, most of which will be helpful to you.

What Is Portato Bowing?

"...Would you kindly tell me what is meant by portato bowing, how it is played and when it is used. I have seen several references to it lately but never heard of it when I was studying..."

Mrs. M. L. B., Illinois

Portato means "carried," and to the violinist it implies that the bow is carried over the string without pressure. That, of course, is an over-simplification of a rather complicated description. It will be easier to explain what the portato actually is by explaining how it is produced.



Ex. A shows how the portato is usually indicated. You will see that it is a sort of semi-staccato. But there is a vital difference between the staccato and the portato. In the former the bow stops after every note; in the latter it is "carried" a very short distance, with an absolute minimum of pressure, before pressure is applied to produce tone on the next note. In other words, the

bow does not stop between the notes and the tone does not disappear. This calls for a lightly balanced arm and a very sensitive touch on the bow-stick. For these reasons, the portato is practicable only between the middle and the point.

Discreetly used, it is especially suitable to the works of the French and Belgian composers, for if well played its effect is sensitively expressive. The compositions of Vieuxtemps offer many opportunities for its use. In a phrase such as Ex. B, its effect is particularly good.



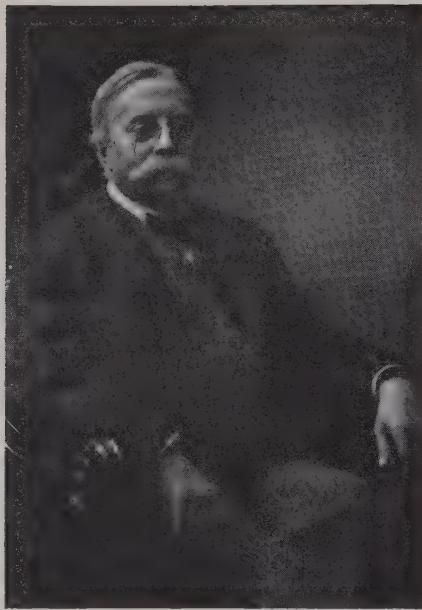
But it must be emphasized that the portato is effective only in inverse proportion to the frequency of its use. Overdone, the effect is one of mawkish sentimentality. Not long ago I heard a well-known violinist, whose sentiment greatly exceeds his taste, maltreat the opening theme of the Finale of the César Franck Sonata as in Ex. C—and so on, ad nauseam.



The portato may sometimes be used even when it is not indicated. For instance, Ex. D, the final measure of the Introduction to the first Caprice of Rode:



The Concerti and Caprices of Rode have a number of phrases where the portato may be tastefully used. (Continued on Page 60)



William Mason was a great scholar, a philosopher, a teacher. He propounded many technical principles in use today. He was truly a

Pioneer Piano Teacher in America

by Doron K. Antrim

DR. WILLIAM MASON, born nearly 125 years ago, may rightly be considered the father of piano teaching in America. His influence on piano technic and music appreciation is still felt. He introduced the relaxation method, championed the works of Edward MacDowell as well as those of Schumann, Brahms, Chopin, and Liszt. With Theodore Thomas, he founded the first chamber music society in America. We are greatly indebted to this pioneer piano teacher.

The Boston of 1829 resembled an overgrown village with a flavor of old England about it. In this quaint and early Boston William Mason was born of a sturdy stock running back to John Winthrop's company which landed in Salem in 1630. His father, Lowell Mason, was a hardy pioneer in the cause of music in America. He was first to put music in the Boston public schools. To convince an obdurate board of education that music should be taught in the schools, he taught it for a

year without pay. His third son William carried on the pioneering tradition.

We find him one Sunday when seven placed unexpectedly on the organ bench of the Bowdoin Street Congregational Church in Boston where Lyman Beecher was pastor and his father organist. When the choir sang the tune of "Boylston" young Mason played the accompaniment. Thenceforth he accompanied frequently for his father at church and at musical conventions where he met many of the great in American history, notably Daniel Webster and Henry Clay. His mother was his first teacher in piano playing.

Mason eventually became organist of the Congregational Church where his father was music director and gave his first public concert in Boston when seventeen. About this time he began taking piano lessons from Henry Schmidt, much of whose instruction he never forgot, utilizing it in his own teaching years later. Mason had the habit of improvising during the prac-

tice period and when the lesson hour arrived trusting to luck. This vexed Mr. Schmidt no end and he told Mason to stick to the lesson. One week Mason practiced his lesson faithfully. But when his teacher arrived he was so nervous he played wrong notes. "You haven't practiced the lesson at all," said Schmidt and stomped out; whereupon Mason threw his music in the corner and didn't look at it until the next lesson. Then to his own surprise he played with such accuracy and spirit that his teacher praised him. From this Mason learned a lesson—that time must elapse before practice will show best results. Thus early he was learning to think for himself.

Mason also learned from Schmidt a habit of touch which he used and taught throughout his life. "The habit referred to," he says in his book, *Memories of a Musical Life*, "has special relation to the playing of various rapid scale and arpeggio passages, involving open and closed hand position which are so common in pianoforte compositions and which grow out of the nature of the instrument. The touch is accomplished by quickly but quietly drawing the finger tips inward toward the palm of the hand, or, in other words, slightly and partly closing the finger-points as they touch the keys while playing. This action of the fingers secures the coöperation of many more muscles of the finger, wrist, hand and forearm than could be accomplished by the merely 'up and down' finger touch. If correctly performed, the tones produced are very clear and well defined, and of a beautiful musical quality. A too rapid withdrawal of the finger-tips would result in a short and crisp staccato. While this extreme staccato is also desirable and frequently used, it is not the kind of effect here desired, namely, a clear, clean delivery of the tones which in no wise disturb the legato effect."

"Of course it requires cultivation and skill to secure just the right degree of finger-motion to preserve the legato and at the same time the slight separation of each tone. Therefore, the fingers must not be drawn so quickly as to produce a separate or staccato effect, but in just the right degree to avoid impairing the legato or binding effect. For the sake of convenience in description, I have named this touch the 'elastic finger touch,' and through its influence a clear and crisp effect is attained."

A year or so later Mason came upon the principle of relaxation by observing the playing of the virtuoso, Leopold de Meyer. "It was from a careful study of the manner of his playing," he says, "that I first acquired the habit of fully devitalized upper-arm muscles in pianoforte playing. The loveliness and (*Continued on Page 49*)

Mazurka

Chopin was as much master of the small form as Robert Schumann. This brief moment is typically charming, light-spirited music except for a passing excursion into suggestions of bigger emotions which come in the plastic line of the A-flat section. As in all Chopin, the style is *rubato*. Grade 4.

FREDERIC CHOPIN, Op. 33, No. 3

Edited by I. Philipp

Semplice M.M. ♩ = 132

Star Dreams

STANFORD KING

Moderato ($\text{♩} = 72$) R.H. 8th

PIANO

mp tenderly R.H. L.H.

L.H.

cresc.

a tempo

dim.

rit.

p

mf

poco rit.

Fine

a tempo

D.C. al Fine

dim. e rall.

No. 130-41128

Clowns

Grade 3½

JACK R. COFFEY

Lively and gay (♩ = 144)

PIANO

3 . . . 4 . . . 1 4 . . . 2 . . . 1 . . . 3 . . . 1 4 . . . 2 . . . 1 2 - 4

p

sempre staccato

dim. *p* *poco dim.* *pp*

f *ff* *p* *ff* *pp* *p*

ff *p*

pp *fff* *sff* *sff* *sf*

Memory of Maytime

Grade 3

Valse lento e sostenuto

FRANK GREY

PIANO

mp

L.H.

a tempo

rall. mp

cresc.

1

2.

rall. e dim.

p

Fine

Un poco più mosso

mf

rall.

D.S. al Fin.

Grade 3

God So Loved the World

(Chorus from "The Crucifixion")

JOHN STAINER

Arranged by Henry Levine

Andante ma non lento ($\text{♩} = 80$)

PIANO

The musical score is a page from a piano-vocal arrangement. It features a piano part at the top and seven vocal parts below it. The vocal parts are arranged in two groups: three voices on the left and four voices on the right. Fingerings are written above the vocal notes. Dynamics include *p*, *mp*, *cresc.*, *f*, *mf*, *pp*, *cresc.*, *f*, *cresc.*, *p*, *mf*, *dim.*, *pp*, and *ppp*. The score is in common time with a key signature of one sharp. The vocal parts have fingerings above the notes.

Artist's Life

(Waltzes)

Turn to Page 3 for a biographical sketch. Grade 4.

JOHANN STRAUSS, Op. 316

Tempo di Valse

PIANO

Tempo di Valse

Turn to Page 3 for a biographical sketch. Grade 4.

JOHANN STRAUSS, Op. 316

1. 2. Last Ending

D.C.

cresc.

ff

pp

p

p

pp

f

fz

p

p

3/4

2/4

3/8

2/4

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as forte (f), piano (p), and pp. There are several endings indicated by Roman numerals I, II, III, IV, V, VI, VII, and VIII. The endings are labeled with instructions like "Last Ending" and "D.C." (Da Capo). The music is divided into sections by vertical bar lines and includes measures with eighth and sixteenth note patterns, as well as measures with sustained notes and rests.

A page of sheet music for piano, consisting of ten staves. The music is divided into two systems by a double bar line. The first system starts with a treble clef, a key signature of one sharp, and a dynamic of *p*. It features six staves. The second system starts with a treble clef, a key signature of one sharp, and dynamics of *f*, *p*, and *f*. It also consists of six staves. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots. Measure numbers 1 through 10 are indicated above the staves.

St. Peter's Cathedral*

Andante ($\text{d} = 50$)

VLADIMIR PADWA

The sheet music consists of five staves of musical notation for piano. The first staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. Various dynamics and performance instructions are included, such as *p*, *cresc.*, *mf*, *cresc. molto*, *ff molto*, *mf*, *p*, *pp*, and *una corda*.

From "Roman Suite," by Vladimir Padwa. [130-41130]

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Grade 3

Bourrée*

SECONDO

JOHANN LUDWIG KREE
(1713 - 1780)

Allegretto ($\text{d}=92$)

PIANO

Grade 2½

Menuet*

SECONDO

JEAN PHILIPPE RAMÉ
(1683 - 1764)

Allegretto ($\text{d}=126$)

PIANO

* From "Classic Masters Duet Book," compiled and arranged by Leopold J. Beer. [410-40033]

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Bourrée

-PRIMO

JOHANN LUDWIG KREBS
(1713 - 1780)

Allegretto ($\text{d}=92$)

Piano sheet music for Johann Ludwig Krebs' Bourrée. The music is in common time, key signature is B-flat major (two flats). The tempo is Allegretto ($\text{d}=92$). The score consists of two staves for the piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various dynamics such as *p*, *mf*, and *f*. Fingerings are indicated above the notes, and slurs group the eighth-note patterns.

Menuet

PRIMO

JEAN PHILIPPE RAMEAU
(1683 - 1764)

Allegretto ($\text{d}=126$)

Piano sheet music for Jean Philippe Rameau's Menuet. The music is in common time, key signature is B-flat major (two flats). The tempo is Allegretto ($\text{d}=126$). The score consists of two staves for the piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various dynamics such as *p*, *mf*, *f*, and *p*. Fingerings are indicated above the notes, and slurs group the eighth-note patterns.

Grand Partita in D minor*

Tema

BERNARDO PASQUINI
(1637-1710)

*Freely transcribed for Org.
by Giuseppe Moschetti*

Calmo e cantabile

MANUALS

PEDAL

p (G) Sw.

Ped. 16' Sw. to Ped.

Ped. 31

Ch. Stops 8'
Sw. to Ch.

Variazione 1

Hammond { A# 10 5424 211
Registration { B 00 7543 100

(A# Ch.)

Ped. 16' - 8' Sw. Ch. to Ped.

Ped. 42

(B) Gt.

(A# Ch.)

Gt. to Ped.

off Gt. to Ped.

Gt. Dulciana & Flute 8'
Sw. & Ch. to Gt.

Variazione 2

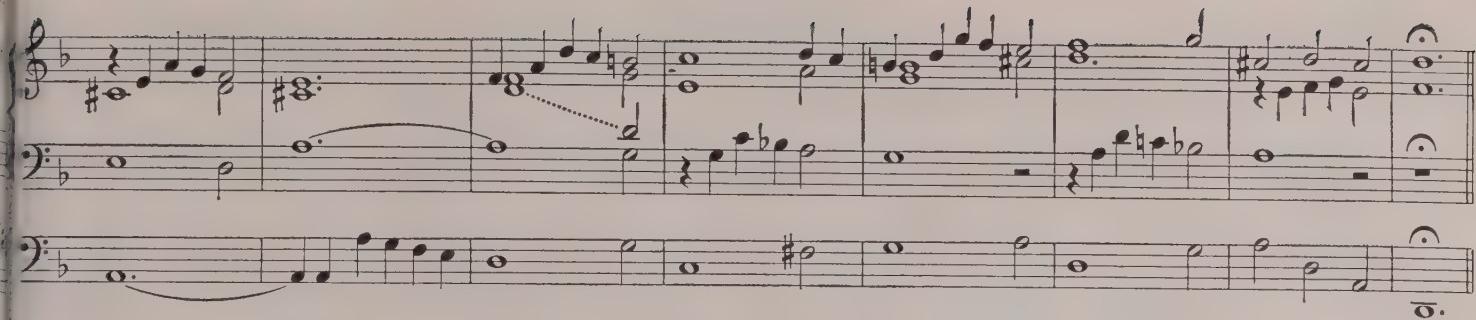
Movendo

F Gt.

8 mf sempre legato

Ped 16', 8', Sw. Gt. & Ch. to Ped.

Ped. 42



Variazione 3

L'istesso tempo

(F) Ch. 8'-4' Flutes & Violina

Ped. 31

Variazione 4

Hammond Regis.

[B] 00 6551 000

(E) Sw. Strings

molto legato

sempre stacc.

[B] Gt. Flute or French Horn

* To be continued in November 1953 issue.

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Menuet

(From "L'Arlesienne Suite, No. 2")

GEORGES BIZET

Accompaniment transcribed by N. Clifford Page

Andantino quasi Allegretto ($\text{♩} = 72$)

FLUTE

PIANO

Quasi arpa

p

Flute part (top staff):

- Measure 1: Rest (3 measures)
- Measure 4: Quasi arpa (eighth-note pattern), *pp*
- Measure 7: *p*
- Measure 10: *pp*
- Measure 13: *p*
- Measure 16: *pp*
- Measure 19: *p*
- Measure 22: *pp*
- Measure 25: *p*
- Measure 28: *pp*
- Measure 31: *p*
- Measure 34: *pp*
- Measure 37: *p*
- Measure 40: *pp*
- Measure 43: *p*
- Measure 46: *pp*
- Measure 49: *p*
- Measure 52: *pp*
- Measure 55: *p*
- Measure 58: *pp*
- Measure 61: *p*
- Measure 64: *pp*
- Measure 67: *p*
- Measure 70: *pp*
- Measure 73: *p*
- Measure 76: *pp*
- Measure 79: *p*
- Measure 82: *pp*
- Measure 85: *p*
- Measure 88: *pp*
- Measure 91: *p*
- Measure 94: *pp*
- Measure 97: *p*
- Measure 100: *pp*
- Measure 103: *p*
- Measure 106: *pp*
- Measure 109: *p*
- Measure 112: *pp*
- Measure 115: *p*
- Measure 118: *pp*
- Measure 121: *p*

Piano part (bottom staff):

- Measure 1: Rest (3 measures)
- Measure 4: *pp* (eighth-note chords)
- Measure 7: *p* (eighth-note chords)
- Measure 10: *p* (eighth-note chords)
- Measure 13: *p* (eighth-note chords)
- Measure 16: *p* (eighth-note chords)
- Measure 19: *p* (eighth-note chords)
- Measure 22: *p* (eighth-note chords)
- Measure 25: *p* (eighth-note chords)
- Measure 28: *p* (eighth-note chords)
- Measure 31: *p* (eighth-note chords)
- Measure 34: *p* (eighth-note chords)
- Measure 37: *p* (eighth-note chords)
- Measure 40: *p* (eighth-note chords)
- Measure 43: *p* (eighth-note chords)
- Measure 46: *p* (eighth-note chords)
- Measure 49: *p* (eighth-note chords)
- Measure 52: *p* (eighth-note chords)
- Measure 55: *p* (eighth-note chords)
- Measure 58: *p* (eighth-note chords)
- Measure 61: *p* (eighth-note chords)
- Measure 64: *p* (eighth-note chords)
- Measure 67: *p* (eighth-note chords)
- Measure 70: *p* (eighth-note chords)
- Measure 73: *p* (eighth-note chords)
- Measure 76: *p* (eighth-note chords)
- Measure 79: *p* (eighth-note chords)
- Measure 82: *p* (eighth-note chords)
- Measure 85: *p* (eighth-note chords)
- Measure 88: *p* (eighth-note chords)
- Measure 91: *p* (eighth-note chords)
- Measure 94: *p* (eighth-note chords)
- Measure 97: *p* (eighth-note chords)
- Measure 100: *p* (eighth-note chords)
- Measure 103: *p* (eighth-note chords)
- Measure 106: *p* (eighth-note chords)
- Measure 109: *p* (eighth-note chords)
- Measure 112: *p* (eighth-note chords)
- Measure 115: *p* (eighth-note chords)
- Measure 118: *p* (eighth-note chords)
- Measure 121: *p* (eighth-note chords)

Last time to Coda

From "The Ditson Album of Flute Solos," edited and arranged by N. Clifford Page. [434-40040]

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cresc. *poco* *a* *poco* *cresc.*
cresc. *poco* *a* *poco* *cresc.*

molto f *f* *f* *f*

Coda
 1. 2.

D. S. al Coda

calando *e* *smorzando*
calando *e* *smorzando*

Lullaby (Wiegenlied)

Karl Simrock
English Text by Constance Wardle

JOHANNES BRAHMS, Op. 49, No. 1
Edited by Walter Golde

In tender motion (*Teneramente con moto*)

(*zart bewegt*)

p

VOICE

1. Sleep, my darling, good night,
2. Sleep, my darling, good night,
1. Gu - ten A - bend, gut' Nacht,
2. Gu - ten A - bend, gut' Nacht,

PIANO

Soft
Rest in
mit
von

gray is the light, — Slip in - to the bed, Your pray'r's have been
peace till day - light, — You will see in your dream Christ-mas can - dles a -
Ro - sen be - dacht, — mit Näge - lein be - steckt, schlupf un - ter die
Eng - lein be - wacht, — die zei - gen im Traum dir Christ-kind - lein's

said. If God wills, you will wake With the sun at day
gleam. As you bliss ful - ly sleep, An - gel guards watch will
Deck'. Mor - gen früh, wenn Gott will, wirst du wie - der ge -
Baum. Schlaf nun se lig und süss, schau im Traum 's Pa - ra

break, If God wills, you will wake With the sun at day - break.
keep, As you bliss ful - ly sleep, An - gel guards watch will keep.
weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
dies, schlaf nun se lig und süss, schau im Traum 's Pa - dies.

No. 110-40257
Grade 2½

Midnight Riders

WILLIAM SCHER

PIANO

Con vivo (♩ = 120)

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MAE-AILEEN ERB

No. 110-40258
Grade 1½

Tug of War

PIANO

Energetically (♩ = 96)

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43

No. 110-40279
Grade 2

Visions of Sleep

Words and Music by
ADAM GEIBEL
Arr. by Ada Richter

Tempo di Valse ($\text{♩} = 112$)

a tempo

Arr. by Ada Richter

PIANO

pp *rall.*

Sleep, sweet sleep, how we love

to sleep, When the dance is *mf* o'er and the joys of the

Ped. simile

a tempo

rall. O! those eyes, O those dreamy eyes,

ev'ning are end - ed. O! those eyes,

How they seem to say, *s'rit.* "Au re-voir," dear friend.

Repeat ad lib.

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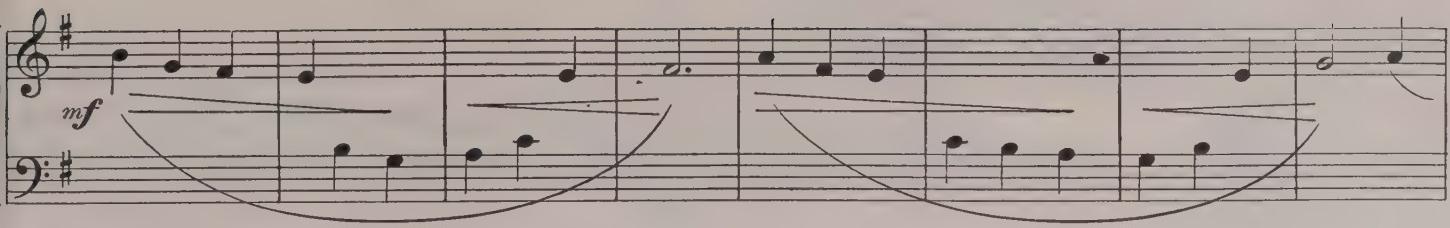
No. 110-40244
Grade 1

Flying an Airplane.

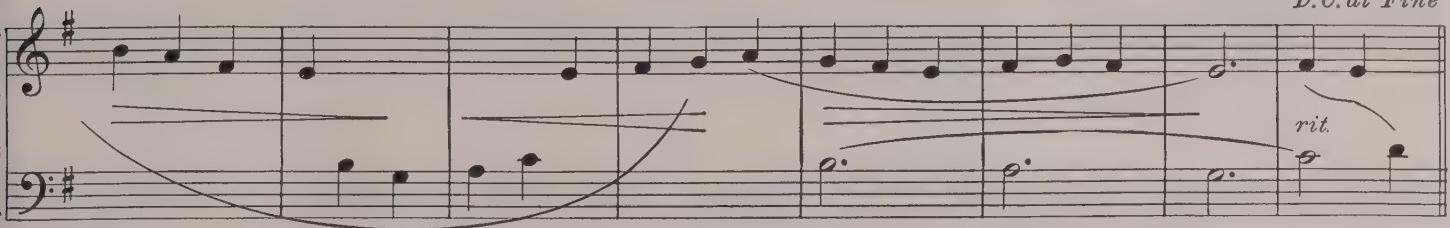
BOBBS TRAV

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D.C. al Fine



No. 410-40238
Grade 1½

Revolving Door

A. LOUIS SCARMOLIN

PIANO

Con moto ($\text{♩} = 60$)

1. The door keeps turn - ing, turn - ing, My head is spin - ning so;
head keeps pound - ing, pound - ing, The door keeps turn - ing so;

mf

My feet are burn - ing, burn - ing, As 'round and 'round I go.
The turn - ing door keeps sound - ing, As in the street I go.

f

The door goes 'round and 'round, 'Twas lots of fun at first;

To lis - ten to its sound, But now I have a thirst. 2. My
rall. a tempo

Alman

The Alman, or Allemande, was not of a certainty a dance. It was, however, as its name implies of German origin, and is the first movement in a regularly constructed suite. Its characteristic is cheerfulness. Grade 3½.

JOHN BLOW

(1648-1708)

Allegretto

PIANO

The sheet music consists of five staves of musical notation for piano. The top staff shows the treble clef, common time, and a key signature of two sharps. The dynamic 'f' is indicated. The second staff shows the bass clef, common time, and a key signature of one sharp. The third staff shows the treble clef, common time, and a key signature of one sharp. The fourth staff shows the bass clef, common time, and a key signature of one sharp. The fifth staff shows the treble clef, common time, and a key signature of one sharp. Various musical markings are present, including slurs, grace notes, and dynamic changes like 'mf'. Measure numbers 1 through 51 are indicated at the beginning of each staff. The music features a recurring eighth-note pattern in the bass line and more complex melodic lines in the treble line.

**AN AMERICAN WAY OF LIFE
IN ART?**

(Continued from Page 11)

young singer finds almost no chance to earn a livelihood outside the more blatant fields of quick success. The road to art has become virtually a dead-end street. I am heartbroken when I hear really fine voices using mike techniques instead of honest vocal production, and singing any sort of music, any sort of way, in order to support themselves. I cannot help but think that if such good voices were developed in Germany or Italy, they would be trained as artists with the opportunity of making a living in art. The youngster who does this in America today is the exception rather than the rule.

We hear much, and justly so, of the American way of life. It is my great dream to see this way of life carry beyond the undoubted benefits of cars, refrigerators, and TV sets, into the even greater benefits of spiritual values. Our urgent need is for an American way of life in art!

Let me outline an, alas, unpleasant contrast between two ways of artistic life with which I am familiar. In my own native Denmark (about the size of Brooklyn, with a population of some 4 million)—indeed, throughout Europe in general—the artist's career is limited only by his own abilities. If he demonstrates the right material (in his voice, and in that little touch of God's finger which makes the artist), he can be given proper training in the National Conservatory. In due course he gets his diploma and with it, if he wants to go the theatrical way, a small chance to prove himself in the practical stage routine of the National Opera House School. There, again depending on himself, he may grow into larger rôles and become a useful member of the company. As soon as he is regularly employed, he begins paying toward his pension for which he is eligible at the end of fifteen years of uninterrupted company membership (which permits him time off for guest appearances elsewhere). The longer he sings, the larger his pension will be. Should he leave the company before the fifteen years, the sum he has paid into the pension fund is returned to him, though, of course, without interest. At each step, he is assured of adequate training, adequate practice, adequate opportunity, and adequate living—all made possible by government subsidy.

In America, the young artist studies where and as best he can. Perhaps he is lucky enough to win a scholarship to one of the accredited conservatories. In due course, he gets his diploma and with it a chance to go scurrying about for a job. With luck, he may win an audition entitling him to one single recital. Perhaps he may win an audition

whereby the Metropolitan Opera is paid for keeping him on its rosters for one year. If the rosters are full, if for any reason quite unconnected with his personal abilities he is not needed at the end of the year, he is let go and people say, "Ah, he can't be much good; he was at the 'Met' and couldn't stay . . ." And then begins a sorry grind—not to develop himself as an artist, but to find enough paying jobs to live. His government knows nothing about him, and cares less.

And what are his chances? Since the advent of television, concertizing is not what it once was. The best business today is done by the civic subscription series, and on rainy nights even their houses are empty: people stay comfortably at home and watch TV. The chief source of revenue today is the musical show or the night club, and whatever their merits as entertainment, they are not notable for the development of classic artistry. And even the most sensational success assures no future security by way of a pension.

This deplorable situation is not due to lack of money: we are the richest nation in the world. It is not due to lack of popular interest in music: people are eager to hear and to enjoy what they get. The trouble is that we have not yet come to realize that art, like all education, needs support—regular, sure support which is best furnished, not by sporadic gestures of art patrons, but by the government through subsidy. We need an American art!

In the old days, each tiny German ducal court had its own composers, its own company, its own traditions. These troupes competed against each other, before audiences traditionally trained in music, and thus national music grew. We know all this, yet we do nothing to bring similar possibilities into our own *mores*. Most of the money spent on art in America goes to museums for the art of the past. Grants are made to train young artists in schools—but not a penny to let them come to fruition in the practice of their art. I should like to see statistics on the number of conservatory graduates able to make a decent living in the art for which they are trained and for which their abilities fit them.

The cure? We need to extend our notably rich and generous way of life to our own art. I should like to see each interested individual write to his Senator and his Congressman pointing to the desperate need for subsidized art outlets (companies, theatres, etc.), and urging the creation of a Department of Culture, to determine and apply the subsidies

(Continued on Page 63)

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THE WORLD OF Music

The National Federation of Music Clubs announces winners in its 11th annual Young Composers Contest as follows: Lawrence A. Moss of Los Angeles won first prize of \$150 in Class I; Donald J. Martino won first prize of \$150 in Class II; Ramiro Cortez won second prize of \$100 in Class I; and John E. Stephens was awarded second prize of \$100 in Class II.

Charles Hamm's one-act opera, "The Secret Life of Walter Mitty," the prize winning work in the contest conducted by the School of Music of Ohio University, was given its first performance on July 30 by the Opera Workshop of this university at Athens, Ohio. The performance was conducted by Charles Minelli, Director of Ohio University Bands.

Macklin Marrow, composer-conductor, former music director of M.G.M. Records, died in New York City on August 8, at the age of 53. He was music-director of the overseas branch of the Office of War Information during World War II. He had conducted at radio station WNYC and had served as guest-conductor at Lewisohn Stadium. He was the composer and conductor of a number of Broadway productions.

Jean Sibelius, noted composer was the winner of the \$21,000 award in the first international Wihuri Foundation music prize.

The American Symphony Orchestra League and The Brevard Music Foundation were co-sponsors in August of a symphony workers' forum and a community symphony management course. The event took place at Brevard, N. C.

Maurice van Praag, French horn player, former personnel manager of the New York Philharmonic-Symphony Orchestra, died in New York City on August 10, at the age of 67. In 1907 he played with the Chicago Symphony and later became solo horn player with the St. Paul Symphony and Sousa's Band. He became a member of the N. Y. Philharmonic in 1915 and in 1922 was made personnel manager retaining that position until his retirement at the end of the 1952 season.

The University Musical Society, Ann Arbor, Michigan will open its Diamond Jubilee Season on October 7, with a recital by Roberta Peters, coloratura soprano. Charles A. Sink, president of the University Musical Society has arranged an outstanding series of events which will include the Boston Symphony Orchestra, the Virtuosi di Roma, the de Paur Infantry Chorus, and the Chicago Symphony Orchestra.

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of doing independent work in various fields of the arts, including music. Applications must be received at the Academy's New York office before January 1, 1954. Details may be secured from Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Friedrich Schorr, noted Wagnerian baritone, member of the Metropolitan Opera Company from 1924 to 1943, died at Farmington, Conn., on August 14, at the age of 64. Mr. Schorr was one of the leading Wagnerian singers of the century, al-

though he made his debut in an Italian opera, "The Jewels of the Madonna" in 1912 at the Metropolitan Opera House in Philadelphia. After singing in various European opera houses, he had his Metropolitan Opera début in 1924. He sang in the American premières of Krenek's "Jonny Spielt Auf" and Weinberger's "Schwanda."

The City Center of Music and Drama, New York, has received a grant of \$200,000 from the Rockefeller Foundation to be used in presenting new productions in opera and ballet. The grant is to be spread over the next three seasons with \$100,000 being available for 1953-54; \$60,000 for 1954-55; and \$40,000 for the season 1955-56.

The Youth Orchestra of Greater Philadelphia, conducted by William R. Smith, assistant to Eugene Ormandy, has begun its second season under the sponsorship of the Junior Chamber of Commerce of Philadelphia. Rehearsals are held on Saturday mornings. Membership is restricted to talented musicians between the ages of 14 and 21.

Jay C. Freeman, noted violin expert whose reputation as a judge of old stringed instruments was second to none, died in Stockbridge, Mass. on August 18, at the age of 85. Until his retirement in 1949, Mr. Freeman had been for many years curator of the violin collection of the Rudolph Wurlitzer Company. He had purchased many rare old violins made by Stradivari, Guarneri and Amati. In 1929 he arranged for the purchase by Wurlitzer of the entire violin collection of the late Rodman Wanamaker from Dr. Thaddeus Rich.

Edward Lewis, composer and Wayne Balmer, double bass player, both trained at the Manhattan School of Music, New York, will study in Europe this year under a Fulbright Award Scholarship. Mr. Lewis will study in Germany and Mr. Balmer, the first double bass player ever to receive a Fulbright Scholarship will study with Karl Krumpf at the Vienna Academy of Music.

The Society of Music Enthusiasts, believed to be the first music organization founded on a national scale for the lay music and high fidelity enthusiast, was recently activated following more than a year of organizational preparation. With national headquarters at Great Barrington, Mass. the national chairman is Ronald R. Lowdermilk and the managing director is Lawrence J. Epstein.

THE END

PIONEER PIANO TEACHER IN AMERICA

(Continued from Page 26)

charming musical beauty of his tones, the product of these conditions, greatly excited my imagination and fascinated me. I never missed an opportunity of hearing him play, and closely watched his movements, and particularly the motions of hand, arm and shoulder. I was incessantly at the pianoforte trying to produce the same delightful tone quality by imitating his manner and style.

"My continued perseverance was rewarded with success, for the result was a habitual devitalized muscular action in such a degree that I could practically play all day without fatigue. The constant alternation between devitalization and reconstruction keeps the muscles always fresh for their work and enables the player to rest while playing. The force is so distributed that each and every muscle has ample opportunity to rest while in a state of activity. Furthermore, the tones resulting from this touch are sonorous and full of energy and life. An idea of my own which was persistently carried out into action aided materially in bringing about the desired result. This was to allow the arms to hang limp at my sides, either sitting or standing, and then to shake them vigorously with the utmost possible looseness. This device was in after years recommended to my pupils, and those who persistently followed it gained great advantage from it, and eventually acquired a state of muscular elasticity and flexibility."

Thus did Mason break ground for the relaxationists in America.

At twenty, Mason sailed for Europe and studied in Leipzig with Moscheles, Hauptmann and Richter, in Prague with Dreyschock and under Liszt in Vienna. The playing of Moscheles was in a direct line of descent from Clementi and Hummel and just preceded the Thalberg school. He advocated the quiet position of the hand claiming that Clementi could play the most rapid passages with a coin on the back of his hand.

Dreyschock was a distinguished virtuoso of his day and one of the greatest octave players of all time. He overheard his teacher, Tomischek remark one time that someday a pianist would play octaves in place of the single left hand notes in Chopin's Etude Op. 10, No. 12, in C minor. Dreyschock secretly determined to be that one. Beginning next day and for a period of six weeks he practiced eight hours a day on the Etude. At the next musical he astonished everyone present by playing the Etude in octaves.

Mason received over a hundred lessons from Dreyschock, including low and rapid scale and arpeggio practice, octaves with special reference to limber and flexible wrists. Mason notes, however, that none of his teachers abroad paid any attention

to the arm muscles, particularly to those of the upper arm and from his observation of virtuosos in action he had become convinced that these muscles were of utmost importance. His "devitalized arm" was becoming more and more a part of his idea.

With his analytical mind, Mason learned much from Liszt. He developed an elasticity of touch which he used throughout his life and imparted to his pupils. Liszt put fire into this American's playing and was very fond of utilizing strong accents for marking off periods and phrases. Later when Mason wrote his own method he utilized accentuation in exercises very widely. Mason also learned from Liszt the famous two finger exercise which he developed so extensively in his "Touch and Technic."

Several of Liszt's pupils who later became famous were discussing one

afternoon the appalling amount of time spent on dry, mechanical exercises. Liszt overheard their remarks. "All true," he said, "but there is one little exercise which has come down from Hummel that I never give up. It does me more good than anything else." He accordingly went to the piano and played:

Ex. I



claiming that when preparing for a public concert, he practiced it three hours a day to regain his technic. Mason built upon this idea his system for developing and maintaining a technic in the shortest time employing accentuation throughout.

His first teaching experience also strengthened his belief in the value of accent for developing technic.

(Continued on Page 64)



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NEW RECORDS

(Continued from Page 18)

corded in November, 1952, during the first Pittsburgh International Contemporary Music Festival. If others are as excellent as the first, Capitol should be amply repaid for its faith in recording the festival. Ernest Bloch's *Concerto Grosso* for string orchestra with piano obbligato is a modern classic, and William Steinberg's direction of the Pittsburgh Symphony puts it on records in definitive manner. William Schuman's work, written in 1943, may be subject to dispute but hardly the Pittsburgh performance or the fine engineering that went into the making of this record. (Capitol, one 12-inch LP)

Chopin: Mazurkas

Eleven of Chopin's best efforts in this form have been recorded by the Brazilian pianist Guiomar Novaës. The piano tone as recorded by Vox is not as warm as we are accustomed to hearing on most recent discs, but it is suitable for the performer's approach to the music. The quality of the performance depends on your choice of style. Mme. Novaës plays the mazurkas in an intimate, sometimes delicate, manner and always gracefully. (Vox, one 12-inch LP)

Chopin: Concerto No. 1 in E Minor for Piano and Orchestra

The concerto which Chopin wrote in his twentieth year is by no means the greatest work of its kind, but it deserves to be heard and to be represented on records. That Gyorgy Sandor, soloist, and Eugene Ormandy, conductor, together with the Philadelphia Orchestra, have given it adequate recording will not likely be disputed. Sandor avoids the over-playing which sometimes plagues his performances; the net result is a delightful disc. (Columbia, one 12-inch LP)

Grieg: Sonata in A Minor for 'Cello and Piano, Op. 36

Franck: Sonata in A Major for 'Cello and Piano

In his recent recording of these two nineteenth century works Leonard Rose again demonstrates his pre-eminence as a concert 'cellist and Leonid Hambro again proves his unusual talent for chamber works of this type. The Franck sonata was written for violin and piano, and, in the judgment of this listener, its essential character is jeopardized when lowered to the 'cello range. The other work is typical Grieg. Both provide pleasant listening. (Columbia, one 12-inch LP)

Flamenco: Spanish Gypsy Music

Since recordings of guitar music are rare, Remington's recent release of Spanish gypsy music authentically played by Carlos Montoya is welcome. The Spanish-born guitarist, former accompanist of dancer La

Argentina, plays not from a printed score but from family tradition. Included in his program of gypsy music are dance rhythms from various parts of Spain, each intriguing in its special way and each realistically reproduced. Mezzo-soprano Lydia Ibarrondo joins Montoya in performing two of the eight items on the guitar recital: *La Hija de Don Juan Alba* and *Las Cositas del Quere* (Remington, one 12-inch LP)

Schubert: Trio No. 2 in E-flat Major for Violin, 'Cello and Piano, Op. 100

Issued as a memorial to violinist Adolf Busch, who died in 1952, this Columbia recording is an overdue replacement for the RCA Victor 78 rpm recording made years ago by the same trio.



Adolf Busch

Though released by Columbia, the recording was actually taped nonprofessionally at the home of Robert Flaherty in Vermont. Schubert takes top honors in the recording, though the pianist, Rudolf Serkin, easily wins performing honors. Adolf Busch's violin is as energetic and musical as ever but just as apt to slip now and then. Brother Hermann 'cello is well integrated into a satisfying performance. (Columbia, one 12-inch LP)

Vaughn Williams: A Pastoral Symphony

Sir Adrian Boult and the London Philharmonic orchestra have given this symphony its first recording thus making it possible for many to hear the seldom-played work for the first time. The *Pastoral*, dealing with impressions of English country life, is the opposite of the composer's *London* symphony. The use of wordless solo soprano in the fourth movement as a member of the orchestra and the idyllic mood suggested by Delius. The performance gives the symphony its full due, and good engineering has preserved faithfully the product of Sir Adrian's since conducting. (London, one 12-inch LP)

Five English Ceremonial Marches

London LL 804 has no title except the titles of five marches, but, believe me, it's a record to boost the sales of 50-watt amplifiers. This disc is hi-fi's delight. Anybody who can quietly sit in his chair as he listens to these tremendous marches played by the London Symphony conducted by Sir Malcolm Sargent might as well climb into his casket and call for the undertaker. One side of the record

devoted to two marches composed for the coronation of Queen Elizabeth II: *Orb and Sceptre* by William Walton and *Coronation March* 1953 by Arnold Bax. The reverse side holds Elgar's three best marches: *Pomp and Circumstances* Nos. 1 and 4 and Imperial March, Op. 32. (London, one 12-inch LP)

Haydn: "Farewell" Symphony No. 45 in F-sharp minor
"Le Midi" Symphony No. 7 in C major

It may be a little early to speak of Christmas presents, but the new Philadelphia Orchestra recording of these two Haydn symphonies contains so much lovely music that any music lover would be happy to receive it. Surely no one could hear this simple Haydn music played faultlessly by the Philadelphians under Ormandy without a kindly thought for the donor. Besides effortless playing, the disc is distinguished by silken string tone that reveals not only superior musicianship but superior audio engineering. (Columbia, one 12-inch LP)

Beethoven, Schubert, Schumann Lieder

Dietrich Fischer-Dieskau's record-recital of German *Lieder* should be heard by every serious student of singing. The 28-year-old German baritone combines expressive vocal

beauty with such control as one seldom hears. Though he has ample voice for *Die Beiden Grenadiere* and *Der Erlkonig*, his finest singing is done in such songs as Schubert's *Du bist die Ruh, Standchen*, and *Nacht und Traume*. Beethoven's appealing cycle, *An die ferne Geliebte*, opens the recital and serves to demonstrate the art and technique which make this disc truly distinctive. Gerald Moore's piano work likewise deserves high praise. (RCA Victor, one 12-inch LP)

Boris Christoff in Russian Arias and Songs

Boris Christoff, eminent Bulgarian bass, has recorded for "His Master's Voice" a program of three arias from Russian operas, two traditional Russian songs, and four Moussorgsky songs. The arias are appropriately accompanied by orchestra, the Philharmonia, and the songs are properly accompanied by piano, the pianist being Gerald Moore. Whether singing arias from *Prince Onegin*, *Kovancchina*, or *Legend of the Invisible City of Kitezh* or such songs as *Song of the Volga Boatman*, *Field Marshall Death*, or *Softly the Spirit Flew Up to Heaven*, Christoff is more than master of his material. His rich voice is flexible, colorful, controlled. (RCA Victor, one 12-inch LP)

THE END

KOREA CONCERTO

(Continued from Page 16)

symphonic rendezvous.

It was our first visit to the Renaissance, and we were amazed at the scope of Mr. Pak's collection—Chopin, von Weber and Offenbach came and went in melodic succession. We decided to make a request and, just for an experiment, settled on Moussorgsky's "Pictures at an Exhibition" as possibly the most unlikely composition to be found in Korea. We handed in our request and sat back to await the results.

The far wall of the room is banked with shelves, and these shelves are heaped with record albums, tier on tier from floor to ceiling. Each album bears an identification tag marked with a Korean symbol. With this simple filing system, Mr. Pak can locate an album or an individual record in a matter of seconds.

He lays the records gently on the wobbly turntable, and gently lowers the old diaphragm pickup playing arm onto the worn grooves. On a small slate hanging overhead, he notes—in English and Korean—the name and composer of the piece that is playing. He springs up from his chair every few minutes to change the record when one side is finished and, at the end of each composition, carefully and lovingly dusts each record and files it back in its proper album.

For a long time to come, Korea's cultural heritage will remain in the hands of a few persevering men like Pak Yong Chan. And even his brave effort to keep classical music alive in Korea must end someday, when the last record is worn beyond recognition and the last phonograph goes silent.

But, for that one night, at least... The room suddenly reverberated to a magnificent, thundering theme, counterpointed by a long, ecstatic "Ahh-h-h!" from the audience. The sound reproduction was far from perfect, and there was a persistent tick in the record, but everyone seemed to recognize the opening bars of Moussorgsky's "Pictures at an Exhibition."

THE END

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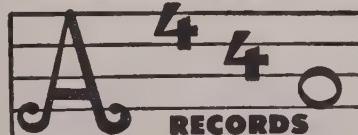
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Organ Questions

Answered by FREDERICK PHILLIPS

Q. We are contemplating buying an organ for a church that seats but 190 in the sanctuary, and have in mind a used Morton pipe organ which is being reconditioned by a firm in this locality. The price will be \$3,250.00, including a new console. Following are the specifications:

MANUALS—Compass CC to C-4, 61 notes.

PEDALS—Compass CCC to G, 32 notes.

PEDAL—Bourdon 16', Flute 8', Cello 8', Salicional 8', Dulciana 8', Octave 4', Dulcet 4', Twelfth 2½', Piccolo 2'.

SWELL—Bourdon 16', Diapason 8', Flute 8', Salicional 8', Dulciana 8', Flute 4', Salicet 4', Twelfth 2½', Fifteenth 2'.

Expression Pedal, Crescendo Pedal, Blower and Motor, Generator and bench. Please give your opinion of the adequacy of these specifications for above church; the ceiling is high.

E.C.S.—California

A. The writer is not personally familiar with the Morton organ, and

is therefore not qualified to pass an opinion on the constructional merits of this particular instrument, but from the virtual duplication of the same stops on both manuals, it is apparently of the "unit" type, where the one set of pipes is operated by both manuals. This, in itself, is not essentially wrong, though the written specifications would imply somewhat more "organ" than actually exists. The writer played an organ somewhat similar to this for some years, and was able to obtain quite satisfactory tonal results, by properly combining the different stops on the two manuals. A complete set of 4', 8', and 16', couplers helped a good bit, and while you do not mention these we presume they are present in your organ. The price given for reconditioning, including a new console, seems rather conservative, and, assuming the firm named to be fully competent and responsible, it seems like a rather good proposition, and the specifications should be adequate for your church.

NEW VITALITY IN THE CHURCH SERVICE

(Continued from Page 52)

can be—and has been—duplicated by any other church willing to devote the necessary time and energy to its musical program.

The program at St. John's, successfully developed in this church over a comparatively short period of time, is worth noting:

First, the professional, disinterested type of church singer has disappeared. His place has been taken by a host of people devoted to the church and its service. There are a good number of young people, both married and single, who take an interest in the ministry of music.

Second, the Mid-Victorian church music has gone out the window. In its place is heard excellent music, including American works by Sowerby, Titcomb, Willan and others. Also performed are great works from the past by Palestrina, Schuetz, Bach, Handel, and Mozart.

Instead of the usual "sweet little cantata" for Christmas, the choir sings Schuetz' "Christmas Story." (Mr. Gearhart believes this setting, so simple and lovely, is one of the great teaching aids. The text for the Evangelist, sung from the lectern, is the Lesson for Christmas Day.)

Third, the rebuilding of the organ has been done with great skill by

Ernest White. It is designed to offer excellent support for the regular services of the church and is adequate for all special services. Mr. White saw to it that the instrument was well-placed and that there is a complete ensemble in every division. I think it is one of the best instruments of its size I have ever heard.

Fourth, Mr. Gearhart and Mr. McKee have set up a long-range plan of special services, extending over a period of years, which appeals greatly to people interested in church music, both those who wish to take part and those who wish to listen. The choir already has sung Bach cantatas and works of Buxtehude, Pachelbel and other composers of the Baroque era.

Some of these Baroque works presented problems, which the church solved in resourceful manner. In certain numbers the choir and organ were augmented by an instrumental ensemble. The original score called for viola da gamba rather than 'cello. Now, the viola da gamba is almost an extinct instrument, but a wood-carver at the Möller Organ Company in Hagerstown had been a violin-maker and obligingly constructed a viola da gamba for the service.

(Continued on Page 64)



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Junior Etude

Edited by Elizabeth A. Gest

STEADY WINS!

By Mae-Aileen Erb

MARY suddenly stopped practicing and banged a few discordant chords on the piano. "What's the matter?" asked her mother as she passed the door.

"Oh, nothing much. I'm just discouraged. Nancy and I started piano lessons on the same day and she's nearly through the second book. I'll never catch up to her."

"Why should you? Why do you want to? You are doing very well, you practice faithfully and Miss Kenyon says you are making good progress and that your lessons are always well prepared. What more do you want? You are doing your best, and if it takes you longer than it does Nancy to reach a certain goal, what of it? Nancy is one of those quick, gifted girls, but I notice she does not stick to things very long. Remember those art lessons last year? And how long did she stay in the Glee Club?"

"Y-e-s, I know. She does not have much stick-to-it-ness."

"It's like the Hare and the Tortoise," her mother told her. "They were going to run a race, and the fast-running Hare was so sure he'd win he laughed at the Tortoise and said *he'd* never win. In fact, the Hare was so sure of himself he took a nap in the middle of the race and still expected to win! But the Tortoise just kept on going—and going, and finally WON! And was the Hare surprised!"

As the months drifted by Nancy continued to be the showy player, but one day Mary had a ray of hope. She reached Miss Kenyon's studio before Nancy had left, and Miss Kenyon was saying (so loud that Mary could not help hearing), "Nancy, your playing is unspeakably careless today. Your hand position is bad, rhythm, fin-

gering, accuracy—everything bad. How do you expect to become a good pianist?"

"But, Miss Kenyon, everybody tells me I'm a wonderful player for the length of time I've studied."

"It's all on the surface, though. You are not building a good foundation. I've told you before! You are not doing your best and you are terribly careless. Maybe you can fool the people now who do not know a lot about music, but you'll find it will not last. A not-so-talented pupil who is willing to work hard often surpasses a talented one who is careless and lazy, you know."

Those last words sent Mary soaring up in the clouds. Perhaps, someday—well anyway, Miss Kenyon never had to give her such a lecture!

Several months later she ran home from the studio. "Oh,



Slow but steady

Mommy!" she cried. "I'm all excited! I guess maybe I'm the old turtle after all! Besides playing two solos in the recital I'm to play the second-piano parts for two others and am to play the accompaniments for someone who is going to sing. Miss Kenyon says she has to have someone she can trust. I'd rather be the Tortoise any day!"

"Well, well. Congratulations! I read recently that talent is merely the ability for doing good, hard work. So keep on being the Tortoise and in the end you'll be certain to win out!"

RAPID CALCULATION

By Gertrude Greenhalgh Walker

GARY was studying harmony and his lesson was on recognizing triads and their inversions. "Miss Brown," he said, "I can name any triad when it is in its root position, but the inversions puzzle me. I wish there were some rapid calculation system that would give me the root of an inverted triad in a flash."

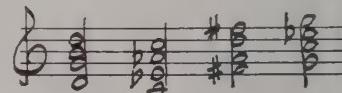
"There is, Gary, and it's easy to remember." And, taking a piece of manuscript paper she wrote a few triads as Gary looked on. Soon the puzzled expression on his face turned to one of surprise. "I see it!" he exclaimed, "and now I'm going to prove it. That first triad is the second inversion of G-major. Right?" Miss Brown nodded. "The second one is the first inversion of A-flat major; the third triad is the first inversion of D-major, and the fourth one is the second inver-

sion of C-minor. Right?"

"Exactly right, Gary. Now tell me how you did it."

"Well, you just look for the note that is the top of the two notes that make the largest interval in the triad, or in other words, the higher note in the largest interval is always the root of the triad."

"That's right, Gary, and I'm glad you found it yourself instead



of asking me to tell you. You will remember it better, and recognizing this will help you with your sight-reading, too. It is a case where 'the mind must see further than the eye'."

Where Do Composers Get Ideas?

Part II

by Alice M. Brainerd

Sometimes composers do not follow the plot of a story but select scenes or characters from it. An example of this is Rimski-Korsakov's orchestral suite, "Scheherazade," based on the Arabian Nights. The characters in this suite include Scheherazade, the beautiful Persian Queen and wife of the Sultan; *The Young Prince* and *The Young Princess* and the *Kaleendar Prince*. The numbers in the suite based on the scenes in the stories are *The Sea, Sinbad's Ship, The Festival at Bagdad, and the Shipwreck*.

Paintings have provided ideas

for many composers. After Moussorgsky attended an exhibition of paintings by his friend Hartman he composed a suite of ten piano pieces describing in music the paintings by Hartman. Ravel later arranged the suite for full orchestra. The pictures in the suite are *Gnomes*, picturing mysterious antics of imaginary creatures; *By the Plodding Oxen Drawing a Heavy Wagon*; *The Tuilleries*, children playing in the gardens. *The Ball of Unhatched Chicks* and the *Hon Fowl's Legs* challenge the imagination of the listener, and the

(Continued on next page)

LITTLE SHEPHERD

Laurine Zautner (Age 13), Wisconsin

(Prize winner, Class B, Junior Etude Poetry Contest)

The Little Shepherd plays his pipes
To call his wand'ring sheep,
Until the valleys all resound
With joyous echoes, deep.

And all his sheep then hear his call;
With happy leaps and bounds
They answer him, and crowd around
To hear those sweetest sounds.

Then Little Shepherd shuts them in
For safety, through the night,
And watches o'er them faithfully
Until the dawn's first light.

And then he lets them out again
So they can run and play
While Little Shepherd watches them
And pipes for them each day.

Oh, Little Shepherd, play for me,
With happiness, so dear,
And ever let me hear your song
So very sweet and clear.

Oh, Little Shepherd, with your pipe
Now play your melody,
So all the world, with joy may hear,
And ever happy be.

No Junior ETUDE Contest this month

WHERE DO COMPOSERS GET IDEAS?

(Continued)

humorous portraits of *Samuel Goldberg* and *Schmuyle* induce a chuckle. *The Old Castle*, drenched in moonlight, and *The Catacombs*, with their echoes of tragedy, are sombre pictures, while the *Market Place in Limoges* and *The Great Gate at Kief* picture the activity of people in public places. Throughout the Suite the recurring Promenade theme represents the spectator walking from one picture to

another in the gallery.

Composers sometimes put their own experiences into music. Any one hearing Grofe's *On the Trail* from *Grand Canyon Suite* will feel sure he is describing his own mule-back trip down the canyon trail.

Most of you have drawn pictures and made up stories, so why not try to put some of them into musical form? You would have lots of fun. Try it some time.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses.

Dear Junior Etude:
I live very far away from Junior Etude, in Singapore, and I would like to hear from Junior Etude readers. I am very fond of music and have been to a few concerts. ETUDE helps me a great deal in my music and the Junior Etude is my favorite page.

Linda Lim My Lan (Age 11), Malaya

Dear Junior Etude:
I have been studying piano for three years with Mr. Earl Jones and am working on a Haydn concerto. I have won several scholarships and received superior rating in the National and International auditions. I played at one of the "Young Performers Talent Contest" and have been invited to play at our Male Chorus concert. We have a splendid symphony orchestra here which sponsors our Talent Contest. I like all kinds of sports, especially football. I am enclosing my picture with Mr. Van Vactor, conductor of our Nashville Symphony Orchestra.

Glenn Terry (Age 11), Tennessee

Dear Junior Etude:
The following would also like to hear from Junior Etude readers. Limited space does not permit printing their letters in full. *Sheila McNeil* (Age 16, California) plays accordion and hopes to become a concert accordionist; *Rosemary Shaw* (Age 13, Iowa) plays piano and saxophone and is secretary of her Junior Music Club; *Sara Jane Hart* (Age 10, New York) studies piano and her favorite composer is Mozart; *David Giffey* (Age 12, Wisconsin) studies piano and theory and has done some composing.

Letter Box writers be sure to stamp your mail correctly for forwarding

Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.



Mr. Van Vactor and Glenn Terry
(See letter)

Dear Junior Etude:
I play piano and clarinet and am interested in dramatics. My hobbies are postcards, character dolls and swimming. I would like to hear from others.
Becky Jean Campbell (Age 14), Illinois

Dear Junior Etude:
I have studied piano for several years and also play organ. In our School Orchestra I play piano and triangle. I have also started to teach. I would like to hear from readers.

Catherine Joan Nelson (Age 17),
Massachusetts

Dear Junior Etude:
I like the Junior Etude and learn a lot from the monthly quizzes but I have yet to get one-hundred per cent! I play violin and piano and am starting cornet, also sing in Glee Club and in the Girls' Ensemble. I would like to hear from music lovers.

Carol Hazlett (Age 16), New York

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MUST YOU SING?

(Continued from Page 17)

considered to be poor businessmen. There are exceptions, of course. All the top artists appearing before the public today are under the business management of one of the many agencies which secure engagements for them at home and abroad. Some of these agencies are organized on a national scale or even a world-wide scale, with offices in principal cities and they supervise the affairs of their clients down to the last minor detail. They set a price on each artist and establish that fee nationally; secure engagements for him; publicize him; arrange his hotel and travel accommodations, receptions and social affairs, etc. As the artist's popularity grows, the fee naturally grows, and the percentage accruing to the agency brings in more money for the multiple services they perform.

An unknown singer finds difficulty at first in interesting anyone in his services and must therefore rely upon his own endeavors to find a show-case for his talent. In this he may get a little assistance from the recommendations of his friends. His teacher will, for obvious reasons, make efforts on his behalf and some teachers are very good at this, but a teacher should not be expected to devote his time to management.

As soon as a singer has attained such a degree of proficiency and artistry that his services are being sought by organizations as an entertainer, that is the moment when he must decide what fee to charge for his services. After all there is the accompanist to consider and rehearsal time, clothes, dresses, coiffure, etc., beside the frequently trying atmosphere in which one is expected to perform. An eminent artist who was asked to perform at a very formal party demanded ten thousand dollars for the appearance. The hostess agreed but stipulated that he should not mingle with the guests, whereupon he said, "In that case my fee will be \$5,000.00."

When (as stated earlier) you have reached the stature of artistry that your services are in demand, look about you for an agent or artist's representative who can talk business for you. Much care has to be given to this selection, as you will find that people have different definitions of integrity. Most such agents are fine, honorable business people who will work hard to promote your welfare, but there are a few who will allow you to do all the work while they merely collect 10% (or more) of your earnings.

"Program building" is a particularly interesting and important part of a singer's business. Your teacher should be able to help in this and your agent may, through his knowledge of audiences you will sing for, render invaluable assistance. If your

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ience gets the idea you are singing "down" to them, they will resent it. If your program is too "arty" it will not like that either. Be sure your program is well balanced in arias and art songs, and see that the major part of your program is the language of the people to whom you are singing.

A young singer should not make the mistake of programming several songs by unknown composers, or several unknown songs by any composer. A well-established artist may be able to get away with two or three songs that may be entirely new to the audience, but too many young singers do it, and then wonder why the occasion was not the hoped for success. The program is confined to lesser known compositions and you are ready for the purpose of presenting them, that is a different situation.

THE END

REVIVAL AT THE OPERA

(Continued from Page 12)

for a period of great fertility which lasted twenty-three years. One may wonder why such a successful work sank into oblivion for over two hundred years, and how it finally was rescued from such long neglect. It is all due to a man of artistry, vision and experience. Maurice Lehmann, director of the Opera and the National Lyric Theatre, combines those qualities both as a manager and a *metteur-en-scène* (stage director). After winning honors at the Conservatoire he joined the Comédie-Française where he found an opportunity to develop his natural gifts for things theatrical. On an illustrious company reared on the sanest and loftiest traditions. Subsequently he branched out for himself, took the directorship of various Parisian stages, and drew such attention by the novelty and variety of his productions that it culminated in his appointment to the head of the Opéra.

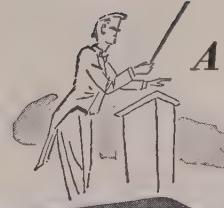
"Les Indes Galantes" is a Ballet-Opéra. This title needs a little elaboration. Through the centuries ballet has undergone much evolution. In opera it usually appears as an intermission to the plot, though connected with it under some pretext or other; such is the case in Gounod's "Faust." Without looking back as far as the choral dances of Greek tragedy, we find general dances featured at the end of medieval mystery plays, Caccini's "Euridice" (1600), and Verdi's "Orfeo" (1607).

The importance of ballet in French opera comes from the long tradition of this form of art at the King's Court. The official designation of the Paris Opéra Académie Nationale de Musique et Danse reflects the intimate connection which was felt to exist between both. So strong was the French passion for ballet in the 18th century

However, if any song does not appeal to you or is unsuited to your voice and style, don't sing it, as it is unlikely that you will help the composer or yourself. "Art for art's sake" is all very well for those who are financially sustained by other means. Unless you have other founts of sustenance don't martyrize yourself. Such lofty devotion may prove unhealthy, and in any case it will not be appreciated.

If, after careful reflection, you decide to study for a professional career as a singer, and you are prepared for the self-denial it entails, then go ahead and good luck to you. But remember, a singer seldom has a friend. You may sing ten thousand perfect performances and be the toast of the town, but all of that will be forgotten at the first bad tone you sing.

THE END



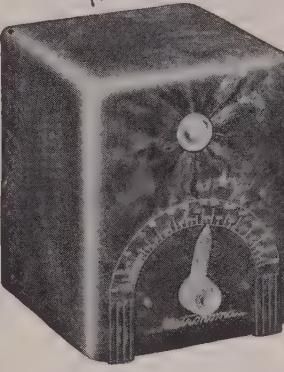
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(Continued on Page 60)

THE PIANO TRIUMPHS
(Continued from Page 20)

ity of the relatively low-priced spinet—a waist-high upright instrument completely redesigned to allow use of shorter strings than in full-size pianos."

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The first piano maker established in America was John Behrent who opened his business in Philadelphia in 1775, one year before the signing of the Declaration of Independence. All of the early pianos were imported from Europe, largely from England. George Washington, who was a landed proprietor of large means, married Martha Custis (nee Dandridge), a widow of great wealth. They lived magnificently at Mount Vernon. Later in life he bought a pianoforte in London costing \$1,000 as a gift to his stepdaughter Nellie Custis. The difference in the buying power of the dollar would have multiplied the price he paid for the piano perhaps tenfold. This piano may now be seen at Mount Vernon.

The first upright piano with strings running perpendicularly to the floor was invented in Bordentown, New Jersey, by Dr. John Isaac Hawkins in 1800 and was first publicly played in Philadelphia in 1802.

The piano industry in America developed more slowly with improvements coming from many different firms. The following is a chronological list of the best known surviving American piano names established before 1870:

- 1823 Chickering & Sons
- 1829 George Steck & Company
- 1837 Wm. Knabe & Company
- 1837 Boardman and Gray
- 1842 Hardman, Peck & Company*
- 1853 Steinway & Sons
- 1854 Mason & Hamlin Company

* Recently acquired by Winter & Co.

- 1856 The Rudolph Wurlitzer Company
- 1857 W. W. Kimball Company
- 1857 Story & Clark Piano Company
- 1857 Weber Piano Company
- 1862 The Baldwin Company
- 1863 Mathushek Piano Mfg. Co.
- 1869 Krakauer Bros.
- 1870 Weaver Piano Company, Inc.

In the foregoing list are also names of firms making more moderately priced instruments that have been widely used. Note that all these piano firms were established over eighty-three years ago, manifesting the long prominence of the piano in American musical life. The Aeolian American Corporation, established 1932, now owns and controls the manufacture of Chickering & Sons; Wm. Knabe & Co.; Mason & Hamlin, as well as the Marshall & Wendell; George Steck & Co.; Weber Piano Co.; Aeolian; Ampico; A. B. Chase; J. & C. Fischer; Eames; Stroud; Vose; Wheelock and a dozen other makes. The Aeolian Company was the largest maker of player-pianos, which are rarely seen in this day. Player-pianos represented no inconsiderable part of the total piano production in the early years of this century. In the forms of the player-piano, such as the Ampico, the Duo-Art and the Welte-Mignon, they actually produced hand-played perforated paper rolls made by many of the greatest piano virtuosi of the time. These rolls were carefully recorded and edited by Mr. W. C. Woods, Director of the Delaware School of Music in Wilmington, Delaware, and were generally excellent. They should be preserved as museum pieces for the musicologists of the future. But they could not compete with the amazing records of the producing machines. They disappeared in a very short time and with them an industry running into millions of dollars.

It would not be fair not to tribute to the scores of firms manufacturing principally the less expensive pianos which have been used in thousands of homes to fill a social economic need in training young students whose parents have moderate means. In buying a piano there is only one criterion—buy the best possible instrument you afford. It is very important for musical sensibilities of the child for his technical training to have a good instrument. The family pocketbook sometimes does not make purchase of a really fine piano possible. But teachers will agree that many pupils who are forced by circumstance to struggle along with an indifferent instrument soon get a better instrument as their talent comes manifest. The writer has been over a list of American firms whose sales are mostly in small quantities.



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spinet pianos rather than grands which have been the delight of thousands of homes. Some of these firms, however, have made grands which commanded world respect.

Among these firms are Otto Altenberg, Estey Piano Corp., Everett Piano Co., Jesse French and Sons (division of H. & A. Selmer, Inc.), Finnell Brothers, Gulbransen Company, Haddorff Piano Company, Hardman, Peck & Company, Janssen Piano Company, Inc., Kohler & Campbell, Inc., Krakauer Bros., Gorham Laughead Company. The Lester Piano Mfg. Co. Inc., Mathushek Piano Co., National Piano Corporation, Sohmer & Co., P. A. Starck Piano Company, Story & Clark Piano Co., Straube Pianos, Inc., Weser Piano Company, Winter & Company, Wurlitzer-Cable Piano Mfg. Company, Yers & Pond Company, Kranich & Reich, The Rudolph Wurlitzer Co. one of the largest makers of smaller pianos).

In this issue of ETUDE is a special very graphic article by Missese Heylbut giving a timely tribute to the One Hundredth Anniversary of the famous house of Steinway & Sons, which has maintained such high standards, ideals and family traditions for a century, that ETUDE boldly presents this article contrary to its long established non-proprietary policies. Mr. Theodore E. Steinway, president of the firm, is a grandson of the founder, Henry Engelhard Steinway of Seesen, Tunschwerg, Germany, who came to America in 1850. In the active management of the firm there are now eight descendants of the founder, including Mr. Steinway's brother, William Steinway, vice-president.

Mr. Lucien Wulsin, President of Baldwin Piano Company (Baldwin and Hamilton Pianos) and son one of the founding partners, told to the writer a few years ago: "The finer American pianos have won world recognition because of high ideals and fine traditions their makers as well as thekers' ceaseless quest for the high- technological efficiency. This isured only through first quality materials, experience and imaginatio, plus hard work. All this is reed by continual contact, year after r, with the latest revelations of search acoustical scientists. Musi- artists particularly, virtuoso

artists, particularly virtuoso
nists of the first rank, who be-
sé of their extreme sensitivity
long concert experience, are
y free with their advice and
icism. Their counsel is precious
the maker. The manufacturer
ks unceasingly with his crafts-
n to obtain tonal and mechanical
ditions insuring the least possible
struction between the performer's
ception of an art work and the
ult which the audience hears. In
words, the virtuoso must never
lk of the instrument while per-

forming, but only of the tonal beauty he can produce. These ideals in piano making are reached solely by the co-operation of the craftsmen and the management, implemented by years of thought, experience, labor and dreams, dreams, dreams. This makes the manufacture of pianos one of the most interesting enterprises imaginable. All leading manufacturers of art pianos are devoted to this creed as outlined, and this has led to the production of many of the greatest instruments in musical history."

The prices of pianos have, of course, risen notably in the past ten years, but no more than the prices of other commodities and services. The cost of your urban telephone calls has gone up 100%. You are lucky indeed if your streetcar fare has not risen two or three hundred percent.

Following is representative of the prices of the ebonized finish grand pianos of a foremost maker:

Style	Length	1936	1953
Baby Grand	5'1"	\$ 900	\$2585
Medium Grand	5'7"	\$1200	\$2900
Living-room Grand	5'10½"	\$1800	\$3425
Music Room Grand	6'11"	\$2200	\$4475
Concert Grand	8'11½"	\$2750	\$6900

Perhaps the reader may exclaim, "What! Nearly seven thousand dollars for a Concert Grand! Why that is twice as much as a good automobile." It should be remembered however, that such a piano with its thousands of parts is never a production line product. It takes at least a year to make a very fine piano, not forgetting the two or three years' seasoning of the wood that goes into the instrument. Mr. John Steinway has just written the writer that even when a piano is strung, it is permitted to stand for a month before it is desirable for further operations to take place.

Naturally the prices given on the preceding list are those of very high quality pianos. However, \$500 to \$550 will buy a spinet suitable to the needs of many. The number of grands sold annually in the United States is naturally but a small proportion of the total sales of pianos. The recent great increase in sales is very largely in smaller pianos used in the average home.

The time when the piano was bought largely as a piece of parlor furniture to "keep up with the Jones's" is past. It is now purchased as an indispensable part of the home, in which the best things in life are properly valued, for the broadening of home life and the inspiration of its members. The present advance in piano sales makes for security for the music teacher and the elevation of our national cultural standards.

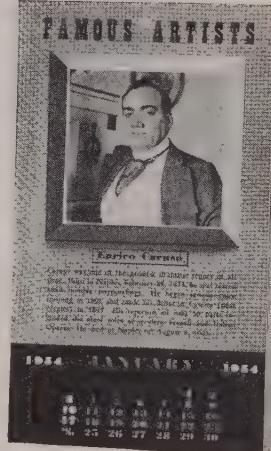
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REVIVAL AT THE OPERA

(Continued from Page 57)

versatility. He is equally at ease in opera, operetta, or drama, all as different in character as "Cyrano de Bergerac" and "Peer Gynt" (at the Porte-Saint-Martin), "Show Boat" and "Annie Get Your Gun" (at the Chatelet), or Gabriel Dupont's "Antar" and Rameau's "Les Indes Galantes" at the Opéra. Instead of relying mostly for effect on the *colossal*—as did Max Reinhardt in "The Miracle"—Lehmann constantly bears in mind that quality is more important than quantity, and his success is due much to the meticulous care he takes of small details which others would consider only trifling matter. And now to the financial angle, that *bête noire* of all directors: he recommends both a practical and idealistic approach:

"To gain the following of the public is not always an easy task. The expenses of a great musical spectacle have risen to such astronomic heights that it is necessary to find an immense audience in order to amortize them. One must please without compromising artistically, and discreetly introduce new aesthetics suppressing the elements of luxury which are deceiving and a camouflage for an absence of imagination or research. One ought to strive toward linear harmony, subtle colors, playing with those lights whose gradations, though hardly perceptible, create an atmosphere of mystery, poetry, and dreams."

Our conversation would have been incomplete without two additional questions dealing with the opera:

Is it on the decline, as many contend?

Which two works are proving most successful during the present Paris season?

"Opera is not at all on the decline," Maurice Lehmann declares emphatically. On the contrary, it is very much alive and will continue to be. But we must give the public what it wants, and this is melody, clear

and straightforward music. This public is willing to pay its money if it receives in exchange, satisfaction of ears, eyes, and soul. Experimentation is dangerous, and in the case of ultra-modernistic or extremist work the chances of success are reduced to a minimum while those of a deficit are increased. Of course novelty must be presented, for otherwise no progress would be possible; but extreme caution has to be exercised in making a selection. It is not necessary to call on the old stand-bys of the repertoire in order to draw the crowd. Now to the second question: Can you make a guess as to our two best money makers?"

"Faust," perhaps, and "Aïda," I risked.

"Not at all," Lehmann laughed. "Number one is 'Les Indes Galantes'. I had to install two extra box offices in the lobby where there is a constant flow of music lovers, professional people, socialites, working men, tourists, all buying tickets to hear and see a *forgotten* work by Jean Philippe Rameau. The house is sold out six weeks in advance. Is this not heart-warming, and an eloquent demonstration of improvement in the taste of opera goers! And our second best is . . . 'The Magic Flute'."

"Wonderful!" I exclaimed. And now before closing, I would like to mention a rumor. If it is accurate there might be a possibility of New York presentation of "Les Indes Galantes" in the future. This would imply the transfer of over two hundred singers, choristers, dancer-figuration, electricians and stagehands, exclusive of the orchestra, very big undertaking indeed. Should it materialize—and I hope it will—be sure to attend one of the performances even if you have to come from California or Honolulu. It will be an unforgettable experience, we worth the long trip.

THE END

TO STRENGTHEN A WEAK VIBRATO

(Continued from Page 25)

It should be pointed out that the markings given in Ex. A do not invariably indicate that the portato is to be used. Quite often it indicates the semi-staccato, in which the bow does stop for a fraction of a second after each note. This differs from the genuine staccato in that the individual notes do not begin with the characteristic attack of the staccato.

It was remarked above that to play the portato well calls for a light arm and a sensitive touch on the bow. It follows, then, that this bowing is an excellent exercise in tone production. Anyone who is working to develop his tone quality would do

well to spend ten minutes a day on the portato, playing, at first slowly four, then six, then eight notes the bow in the upper half. Later as a bowing exercise, it can be taken with the whole bow, for the control necessary to produce an even portato in the lower half can only benefit the entire right-arm technique.

It is not surprising that you heard nothing about this bowing while you were studying. Not many teachers ever mention it, thinking, perhaps, that it is not used enough to be important. But this view overlooks the fact that for many students it can be a very valuable exercise.

THE END

ARE YOU DOING THE JOB?

(Continued from Page 19)

ght the importance of the elements which serve as vital forces in development of his attitudes, appreciation, enjoyment and understanding of the better ways of life. The establishment of proper work habits with students is another responsibility the conductor must assume if music is to make its niche in the student's development. Such habits can be accomplished through the conductor's guidance of the pupil's preparation of the assigned music lesson, as well as through efficiently planned rehearsal and practice sessions.

Once the student has come to realize the necessity for definitely planned practice objectives, proper work habits may become transferred to fields other than music.

Self-Discipline

self-discipline is another development that is a part of our teaching possibilities. Here we may direct a student's musical activities in such a manner that he establishes definite practice periods, and nothing except extreme emergencies will interfere with the scheduled session. Guidance eventually achieves self-discipline for the student who voluntarily avoids most disruptions from his daily schedule. Along with this "self-discipline" comes a realization that sacrifice, ability, perseverance are absolute essentials to his ultimate success in music or any other field of endeavor.

Social Development

No form of activity nor subject in our school curriculum offers a more lucid, tangible and effective means for the social development of the student than does our instrumental program. Here each student has from the very outset the opportunity for social contact. Immediately he is cast in with a large group of fellow students where each is important to the success of the whole. Here the timid and reserved are given the opportunity to develop poise, aggressiveness and leadership. Through performances in the various activities covered by the marching and concert bands and the orchestra, he has the opportunity to develop his social qualities to the best.

Speaking of the conductor's responsibilities to the student also establishes the problem of the student's responsibility to the conductor. Music offers many avenues for the development of this most important phase of the student's training. There is the preparation of the solo, the band concert, the piano accompaniment, setting the stage, distributing of tickets, printing of programs, ushering at the evening concert, and countless other details

that require responsibilities of every student from the highly talented to the monotone.

Certainly no subject in our educational program more effectively teaches or is more stringent in its demands of individual responsibility than that of music, and in no field is accuracy more essential. In the band or orchestra, the student soon learns that punctuality, reliability, dependability, alertness and initiative are absolute requisites and by-products so vital to the success of the ensemble; and, if properly applied by the conductor, are most valuable in establishing the habits of assuming responsibilities and carrying them out to the end.

Coöperation

Coöperation is another teaching element that is of infinite value since it is so essential to our daily living. Every conductor and performer is aware of the necessity for the complete coöperation of each others' efforts. Here the student must fit his individual performance into the total result, learning to blend his part with those of his fellow musicians, and is led to realize that the final result and effort of the whole will be commensurate with the coöperation of each individual member of the ensemble. Here the student learns to accept critical analysis of his over-all deficiencies whether these shortcomings be musical or otherwise.

Poise and Self-Confidence

Through guidance and experience the young musician is taught the importance of poise and self-confidence and its value to him in all phases of his daily living. Music contests and competitive festivals are doing much to engender such poise and confidence, and are contributing substantially to the development of the emotional stability of young musicians.

From these competitive conditions, the student, if properly directed, learns early in life the values of being a fair and honest competitor. Under such pressure he comes to realize that accomplishments, decisions and awards are based on honestly earned results; a lesson that proves to be most valuable in his adult life, whether it be related to musical performance, the selling of life insurance, or winning the American League batting championship. Here the conductor is accomplishing much toward the development of the student's character, citizenship, and integrity. By stressing the true fundamental purposes of the contest, he brings the student to realize that the objectives of participation are not primarily to "defeat an op-

(Continued on Page 63)



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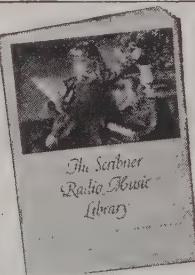
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WHAT CAN TECHNICAL INSTRUCTION ACHIEVE?

(Continued from Page 20)

to combine a vivid showmanship with his basic technique and to preserve the beauty of his tone while producing the very loudest of musical sounds possible for the piano, playing literally "from the socks up," as one critic phrased it.

RHYTHM: Although Mrs. Leonard advocates occasional intelligent use of the metronome until the pulse of a composition is firmly established, she warns her students not to put mathematics ahead of music. "Let your pupils feel the pulse rather than just sit and count," she advises. "Music cannot be regarded as purely mathematical, even though a composer like Bach requires a steady beat for proper interpretation. Nonetheless, the pulse must be felt subjectively, not just counted out with mathematical precision. One mark of the top-flight pianist is the ability to go forward all the time—never hesitating, but always thinking in long lines; always working toward a focal point. Never slow down too much at the end of a passage—that's amateurish. Keep the feeling of motion, but with an appropriate flexibility. Sometimes use a bit of rubato instead of actual retard. Endings of phrases should frequently be marked dynamically rather than rhythmically." A point not to be neglected is that different composers require different rhythmic treatment, veering all the way from the precision implicit in much of Bach's music to the flexibility "that is not only permitted but is mandatory" in much of Debussy's.

PEDALING: The pedal was designed to add color to piano playing and should not be relied upon to cover deficiencies of technique. "It won't hide the lack of skill displayed by the hands," Mrs. Leonard phrases it. "It won't connect notes and chords in legato passages if you let go; nor will it hide what the score says. Therefore you may use the pedal even with staccatos, especially if that is what the composer has indicated. When you achieve continuity without overlapping of sound you will know that you have used your pedal properly."

MEMORIZATION: Mrs. Leonard's students very early in the game are made cognizant of the four essential elements that enter into the memorization of a musical composition. First and foremost she places:

1. Mental Control: Analyze the piece first. Know your harmonies, the exact phrasings and techniques required so thoroughly that they won't escape you when you play without the music. The modern way is to make even youngsters cognizant of harmonic structure practically from the first lesson. "Try playing solid positions, block chords," Mrs. Leonard instructs, "thus fixing the chord

formations in your mind. Recite melody notes and chord numbers and the chord notes in the position in which they appear in the piece under consideration; in difficult passages it is often helpful to memorize these details before starting conscious memorization of the composition as a whole." Such analysis is in any case necessary for respectable rendition of any composition. In memorizing a Bach Fugue, for example, you must know all the voices and be able to play and even to write them down separately; then memorizing will be easy. "But don't wait too long to memorize consciously," Mrs. Leonard warns. "That's as bad as doing it too soon. The exact timing of this process necessarily varies with the individual student; the wise student will be able to determine just when actual concentration on memorizing will be most effective. Each memorization acts to help the next."

2. Visual Sense: The ability to "see" the printed page as though it were before you is most helpful and can best be acquired by careful reading and rereading. Some people have a photographic memory to a remarkable degree; but it is up to the rest of us. Mrs. Leonard stresses, "to make the most efficient use possible of whatever the mind's eye retains."

3. Tactical Sense (Motor Control): The fingers themselves learn to "remember" through sufficient repetition. Spatial relationships on the keyboard are thus established. Development of a strong tactile sense is important. "For the beginner," says Mrs. Leonard, "it is especially helpful to get a feeling of distances by playing solid and broken thirds, fourths, fifths, and octaves. Build up a sense of space through block practice, and by playing intervals." Naturally, she does not stop here; yet this remark demonstrates how clearly she understands the problems of each group and how with a simple, easily followed instruction she clarifies and sheds light on the hidden problems that confront all students.

4. Aural Sense. Though precise hearing is of the utmost importance it should not, however, be relied on too heavily for memorization. "If the ear is alert, the memorizing process begins the first time we hear or play a composition," Mrs. Leonard points out. "But as a means of conscious controlled memorization it is dangerous to rely too much on the ear. One of the most obvious reasons for forgetting at performances is that the ear rather than the mind has been entrusted with the task of remembering. Why do so many otherwise excellent performers suffer memory lapses while concertizing? The best answer is: because they don't use their heads." The point is obvious.

THE END

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ARE YOU DOING THE JOB?

(Continued from Page 61)

onent, but rather to pace the road excellency."

Such philosophy eventually teaches him that he is competing against himself and the standards he has set for his individual accomplishments. Such competition is properly conceived and directed, it should lead the student to recognize and give credit to his fellow competitors. It will also teach him to "lose graciously" and to "win humbly." When this has been accomplished, we can be sure the proper competitive spirit is been attained.

The Conductor and the Community

If the conductor is fulfilling his total obligations to his school and community, he is encouraging in every possible manner the student's continuance of his musical participation in the community musical groups. He will make every effort stimulate such activity by enlisting their services in the civic and church ensemble following their graduation from high school. If the civic music life of his community at a low ebb, he will contact civic leaders and seek means for the stimulation of an active music program. Not only will he assist in the organization of the civic band, orchestra and choir, but will encourage the establishment of a civic concert series that would present well known concert artists and ensembles to the people of his community. He will encourage music in the homes of his community by seeking rental support and participation in the musical activities of the school and city. By means of such leadership he will thus assure himself of

student, school and parental support from "the cradle to the grave."

In addition to these responsibilities, the conductor must possess other qualities which, though less tangible, are of equal importance. Among such elements are: tact, diplomacy, patience; he must be aggressive, alert, dynamic, deliberate, persuasive and enthusiastic if he is to insure support and proper integration of his music program with that of the total education plan. He must keep abreast of current instrumental developments and be informed of the ever-changing literature which is constantly being added to the band and orchestra repertory.

He should participate in professional music education meetings, clinics and forums. He should endeavor to work harmoniously with his administration, local music dealers, private studio teachers and professional musicians. He should contribute to music education through research and personal musical growth.

He should promote the cause of good music literature and through the performance of contemporary music encourage present day composers to write worthy works for our school and college bands, orchestras and choirs.

If and when he has achieved these objectives he will have advanced far in fulfilling his responsibilities and mission as a music educator.

Experience has taught us that perfection is chimerical; a goal to be sought for and not reached. Ours is indeed a tremendous responsibility, one that is challenging, exciting and often discouraging, yet not without its final reward.

THE END

AN AMERICAN WAY OF LIFE IN ART?

(Continued from Page 47)

through which neither art nor artists long exist. We need better teaching; saying the same thing the other way round, need better standards of technique and musicianship. But most all, we need outlets so that the ambitious young singer may see even gleam of opportunity for making living and a career and founding family in the kind of music which demands high standards. Better standards will follow outlets which require them. May they come soon! It is a frightening thing to see the Metropolitan Opera appealing to public, year after year, for dona-

tions of funds—and the Metropolitan, though the largest such company, is not the only one to "pass the hat." That sort of begging fits the needs of charity, or of some sudden national disaster; do we classify the art of music under either of these headings? When our armed forces need inspiration, artists go out to the front to entertain them; when some great cause puts on a drive, artists are called to help along. How about doing something that will assure art and artists a secure place in our American way of life?

THE END

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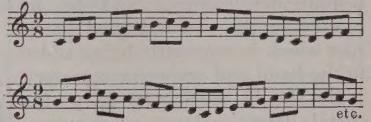
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PIONEER PIANO TEACHER IN AMERICA

(Continued from Page 49)

When he began teaching in New York he accepted four or five girls from a fashionable boarding school whose musical interest was only casual. To compel concentration in practice with these pupils, he hit upon having them play the scale up one octave and back without intermission in 9/8 time, necessitating nine repetitions of the scale before the initial tone fell again on the first part of the measure and so compelling attention to the work in hand.

Ex. II



This idea was amplified to include arpeggios and other idiomatic passages and published in 1867 in a method, his first.

It was frequently said that Mason was 40 years ahead of his time, which has proved true. He sensed the need for relaxation in piano playing and proclaimed it from the housetops. He said: "Before your finger can make a correct attack on a key you must learn to relax all arm muscles at will. To acquire this control, practice letting the whole arm fall so that some one finger, say the index, comes in contact with a key and prevents the arm from falling further. This is attack by weight. Attack by weight and attack by stroke produce totally different qualities of tone. The mellow and full quality obtained by attack by weight should be acquired as soon as possible."

He says further: "The normal condition of a pianist's hand in the act of playing is one of controlled elasticity, combined with relaxation at the completion of each motion: that is, the hand must not be flabby—it must be supple."

Mason recognized the importance of rhythmic groupings in developing velocity and says: "It is a practical fact that the mental energies will coöperate to carry the fingers through any given correlation of motions of which the end is foreseen,

when they will flag and fail in the same routine if not braced to reach a certain definite goal." In his "Touch and Technic" he proposed doing two finger exercises slowly and then as a next step, doubling the speed. He employed the forearm rotation. He also devised a fool proof system of pedal study.

In short, Mason propounded many of the methods in use today. He deserves great credit for paring out unessential and getting down to basic principles. He also worked faithfully to raise musical taste in America. When he gave his first public concerts audiences preferred such feats as playing *Old Hundred* and *Yankee Doodle* together. Mason eschewed all this. He was one of the first to give Americans an idea of the genius of Schumann, Brahms, Chopin, Liszt. And not unmindful of his own countryman, his influence in popularizing MacDowell was considerable.

Mason was a great scholar, said one of his pupils, a philosopher years ahead of his time. He was not evaluated at his full worth while he lived and even now, no doubt because he worked primarily for art and not for himself. He had lofty reverence for a master's work and would never sacrifice tone or distort rhythm for effect. "Tell the truth," he said repeatedly, which meant that you should be true yourself and to the composer.

Any lack of sincerity on the part of the pupil was sure to be denounced. He had cutting ways bringing a pupil whose ego had become a trifle inflated, to earth. "One does anything worth while," he said, "until forty." He believed that the first forty years of life should be spent in taking, testing and assimilating the things that make a life and a lifetime. After forty, a person should be able to add his own contribution and enrich the lives of others.

Mason demonstrated his own philosophy. He gave the piano player world much to think about. In fact it is still thinking about his precepts and applying them.

THE END

NEW VITALITY IN THE CHURCH SERVICE

(Continued from Page 53)

In one work, special brasses were required; these the church had made abroad. For another special program, recorders were used.

The most astonishing part of the story was the large number of excellent, experienced string and woodwind players who turned up in this town of moderate size. This large potential of skilled performers had not been fully utilized before.

It is interesting to note that before Mr. Gearhart launched his new program at St. John's, including the en-

larged ministry of music, congregations were small. Now they fill church on Sundays, and for special services it is difficult to get into church unless one arrives early. The church budget, too, has had a gratifying revision upward.

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